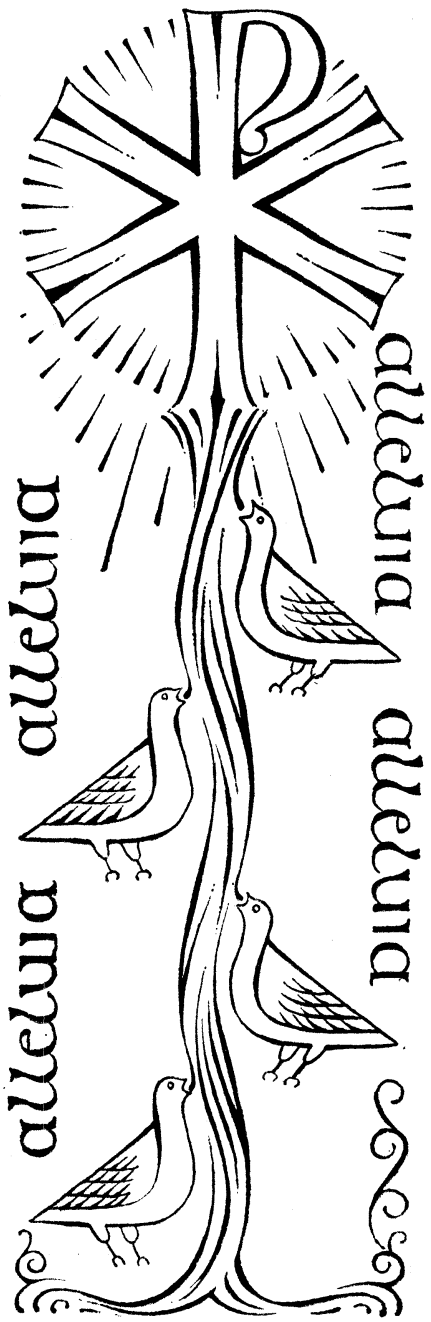


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Intr. 6.

Q Ua-si modo * gé- ni-ti infántes, alle- lú- ia :
 ra-ti-o-ná- bi- les, si-ne dó-lo lac concupí-sci-tè,
 alle- lú- ia, alle- lú- ia, alle- lú- ia. *Ps.* Exsultá-
 te Dé-o adju-tó-ri nóstro : * jubi-lá-te Dé- o Jácob.

VOLUME 82 Number 3 MARCH - APRIL, 1955

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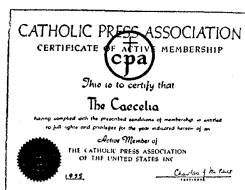
VOLUME 82 Number 3

MARCH - APRIL, 1955

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MASS FOR LOW SUNDAY*

INTROIT

by Dom Ludovic Baron, O.S.B.

THE TEXT

*As newborn babes, Alleluia
who have become spiritual,
Without guile a pure milk do ye desire.
Alleluia, Alleluia, Alleluia.*

1 Petr. II, 2.

*PS. Rejoice to God our helpers:
Sing aloud to the God of Jacob.*

Ps. 80, 2.

These words of Saint Peter contain, under the externals of a charming comparison, all the doctrine of Eternal Life. When we receive Baptism, we receive, by virtue of the sacrament itself, something of the life of Christ; that is to say, we receive something of the supernatural strength which held His intellect and will fixed on the Father and the Holy Spirit in contemplation and love. This strength impels us also to live with the Divine Persons and to live their life which is to love one another: it is sanctifying grace working through Faith, Hope and Charity; a new vital force which is added to that which we received from nature and which operates in us in such a way that truly after Baptism we are "like new-born babes" *Quasi modo geniti infantes*.

This power of life is at first but very weak. To be developed, it must be nourished by substantial and suitable nourishment. The Church offers it, this spiritual milk, under two forms: the Holy Scripture and the Eucharist. It is for each one to take it and to assimilate it. "Having become spiritual, born to the life of the Spirit of Christ, desire the true and substantial nourishment" *Sine dolo lac concupiscite*.

No doubt this text was addressed in early times to the newly baptized. The night before they doffed the white robes of their baptism and, on that occasion, the Epistle of the Mass was read to them. On this Sunday when, for the first time, they took their place in the life of the Christian community, the church chose to read this Epistle again to them like a motherly counsel for their nascent adolescence.

*From "L'Expression du Chant Gregorien". Translation Copyright MCMLV by McLaughlin & Reilly Company, Boston, Mass.

It goes without saying that this counsel retains for us all its meaning and remains always timely. By the renewal or the augmentation of life which is given to us each year at Easter, we too are, in a certain sense, newlyborn; and, being always in growth in Christ up to the time when death stunts our stature, we ought to have more and more ardently the desire for the nourishment which makes us grow.

THE MELODY

Suiting the words perfectly and underscoring them here and there with a few neums, the melody gives the impression of being a simple recitative on a few notes, but everything is so disposed, in this extreme simplicity, that the words come to us clothed in benevolence, gentleness, and in motherly and smiling goodness; the smile of the Church which, in the joy of her new motherhood, dispenses with all her tenderness to her newly-born babes and to her adolescents, the counsels of her divine wisdom.

This welcome joy too deep for utterance, rather guessed than proclaimed, is particularly marked in the first phrase; especially, if we give it the meaning of a vocative, which seems to be the best way to translate it; then in the cadence of *infantes* will be found the accent of tender pride which is that of a happy mother.

The *Alleluias* enter into the sober ordering of this discreet joy like the mother's expression of profound happiness rising again in praise of gratitude toward the Father whence comes all life.

Sing with mildness, simplicity, lightness in good motion, full of life, of freshness and youthfulness.

Let the first phrase be in one movement, *geniti* highlighted, the *distropha*, gentle; the accent of *infantes* well lifted.

In the second phrase, place *sine dolo* in relief with the clivis of *do* slightly broadened.

Support well the double note of the first and the third Alleluia; it is an episematic bivrige.

The Psalm, alert like an invitation to praise; the binary rhythms of the intonation will be well balanced.

ALLELUIA I

THE TEXT

*The day of my resurrection, says the Lord
I will precede you into Galilee.*

Math. XXVI, 32.

These words were spoken by Our Lord as a prophecy, the night of Holy Thursday, between the Cenacle and the garden of the Agony.

It is quite evident that here it is not Our Lord who is speaking; the atmosphere in which He pronounced the words were completely opposed to that of Easter. It is the Church who repeats to herself the prophecy given at the time of the Passion. She renders homage thereby to the prophetic power of Christ and at the same time she gives expression to her overflowing joy.

THE MELODY

After the intonation, joyous and full of freshness, the first phrase unfolds itself in a great calm, like a peaceful contemplation.

Suddenly at the beginning of the second, the word of the prophecy is carried to a fifth above in a bold movement which permits the joy to exult freely and easily under the breath of inspiration. The motif is lively and light; repeated twice on the highest notes of the mode, the notes spread themselves over a pressus which requires a graceful thesis on *re*. There is then, at a fifth lower, the response of the Alleluia and the return to peaceful contemplation.

It is necessary that all be well linked and very graceful, especially the large intervals of *Alleluia* and *in die*. No forced contrasts between the two phrases: the tempo of *procedam* ought not to be very much more rapid; but the movement very calm and "song-like."

ALLELUIA II

THE TEXT

*After eight days, the doors being closed,
He appears, Jesus in the middle of his disciples
and says: Peace be to you.*

John XX, 26.

A simple narrative which the Church, here too, sings to herself in the joy of the paschal mystery, but also, this time like a prelude to the dramatic incident which is about to be related in the Gospel.

THE MELODY

Like that of the first *Alleluia* it is very joyous, having the same freshness, simple without exaltation, nor studied refinement; like a tune ema-

nating spontaneously from the soul that surrenders its happiness without distrust. No words are given any special prominence if they be not the *Pax vobis* at the reprise of the choir, so wonderfully rhythmic, by the lengthened clivis and the salicus, in a greeting that is broad, joyous and gentle.

The beautiful composition of the whole will be noted; the first phrase repeated, the third recapitulating the theme of the Alleluia, itself composed of a motif stated three times.

Sing with absolute *legato*.

In the jubilus of the Alleluia progress toward the horizontal episema of the clivis at the peak in a discreet *crescendo-accelerando* and let your voice descend in the thesis without effort; the pressus of the end scarcely marked.

THE OFFERTORY

THE TEXT

*The angel of the Lord descended from Heaven
and said to the women:
Him whom you seek is risen
as he said. Alleluia.*

This is a combination of the verses 2, 5, 6 of Chapter XXVIII of Saint Matthew . . .

The Church sings to herself and to the world the very explicit message of the Angel: "Him whom you seek is risen as he said. Alleluia." And here again text and melody are the expression of her joy and praise to the risen Christ.

THE MELODY ¹

It is a very ornate chant, in an atmosphere of calm joy, peaceful, contemplative, that becomes exalted occasionally with the words, according to whether the ideas are radiant or whether the heart is warmed by gratitude or love.

Angelus Domini enfolds with exquisite grace the veneration of the Church for the herald of the Lord. The thetic movement of *Descendit* evokes undoubtedly the descent of the Angel. But the melody rebounds immediately on *de coelo*. An arsis full of ardor carries it up to the highest notes of the mode where it sings in free course the splendor of the celestial heights. *Mulierbus* receives also a sumptuous adornment, one closely allied to that of *coelo*.

Quem quaeritis contrasts by its thetic character

¹ This melody is also adapted to the Offertory "Posuisti" of the *Laetabitur* mass in the common of a martyr not a Pontiff. It is not possible to determine which of the two is the original. It was adapted later to the offertory of the older mass of the Assumption.

and marks very happily the entrance of the angel into the action. The movement is enlivened on *surrexit* and grows brighter in a delicate joy, extremely graceful, and assumes an amplitude and I know not what of the grandiose on *sicut dixit Alleluia*.

The melody at once light, solemn, and brilliant requires a great suppleness of voice and rhythm; to sing it with force would be to mar it. Its *tempo* will be slow; there will be no hurry, but there will be vitality. The *crescendos*, from a distance, will never be pushed.

The summits of *Angelus* and of *Domini* will be rounded. *Descendit* will be sung effortlessly gliding like the flight of an angel; the *do* which precedes the quarter-bar will be slightly prolonged; the new ascent, very calm, likewise the descent of *caelo*. The triple note of *dixit* is a trivirga whose first two notes are lengthened, they must be well stressed; there is then a nuance which places in relief the importance of the angel's message. Place well the cadence on *sol* of *mulieribus*.

A good moment of silence, then sing with great calm the utterance of the angel, the first note of the climacus well placed, make *surrexit* very supple, without impelling it forward.

The crescendo of *sicut dixit* is carried over into the Alleluia almost to the end. It is on the last word that the joy is invested with the most brightness, make it at once enthusiastic and graceful. The two torculus formations of the end will be greatly lengthened and the last not prolonged after having been gently posed.

THE COMMUNION

THE TEXT

*Place thy hand
and notice the place of the nails
and be not incredulous, but believing.
Alleluia, Alleluia.*

John XX, 27.

This verse from Saint John, has no direct connection with the communion. An application can be made, however, to the augmentation of faith which the grace of the sacrament produces and it is thus for us as well as for Saint Thomas. It is in fact the risen Christ Whom we receive in the Eucharist. By coming to us, He gives us a light that makes us see better that he is living indeed and that he bears for us, at every moment, before the Father, the glorified wounds of His Passion . . . Place thy hand here, take note of Who I am,

of what I have done for thee, of My divine power that will raise you . . . and be a man of faith, of hope and of love.

THE MELODY

It is Our Lord who speaks. The tone is simple, with nothing of gravity, without the slightest nuance of reproach. The whole is enfolded in an atmosphere of smiling goodness that understands and encourages. Perhaps a point of spirit is to be read into the double note of the intonation and in the climacus of *et* . . .

There is, as it were, a slight pressure more marked in the second phrase. The *sed fidelis* is wonderful for its merciful goodness . . .

There is not the slightest touch of excitement in the Alleluia: it is the same discreet and gentle voice.

Do not sing quickly: but with great peace; the accents very light and rounded. Stress lightly the double note of the intonation; the first of the two is an episematic virga. Fall lightly with slight weight on the *de* of *fidelis*. The two *Alleluias* slightly broadened.

Choir Terminology

VERSICLES and RESPONSES — Terms that refer to short sentences addressed to the congregation by the celebrant and answered by the congregation, or by a choir or by an altar boy, during the public prayer of the church. During any sung public prayer most of the versicles and responses are sung. At Mass they consist of the following: *V. Dominus vobiscum* — *R. Et cum spiritu tuo* which occur seven times during a Mass and are sung each time except when recited during the prayers at the foot of the altar. (When a Bishop pontificates his first sung versicle is *Pax Vobis* instead of the *Dominus vobiscum*.); The various *Amens* are responses made to various prayers sung mostly by the celebrant; the *Deo Gratias* after the Epistle — the announcement of the Gospel and its response *Gloria Tibi, Domine*; the response to the Gospel *Laus Tibi, Christe*; the versicles and responses beginning the Preface of the Mass; the *Sed libera nos a malo* after the Pater Noster; the *Ite Missa est* or the *Benedicamus Domino* and its response *Deo Gratias* or the *Requiescant in pace* and its response *Amen*; and finally the responses to the Last Gospel.

When a Bishop pontificates the following versicles and responses precede the last blessing; *V. Sit nomen Domini benedictum* — *R. Ex hoc nunc et usque in saeculum*; *V. Adjutorium nostrum in nomine Domini* — *R. Qui fecit caelum et terram*.

These versicles and responses are like ejaculatory prayers, sprinkled throughout the Mass to aid our devotion. Because they are in the nature of a dialogue between the celebrant and the congregation they aid us in participating more intimately in the public acts of the church.

(Continued on Page 113)

WHY DID PALESTRINA DEDICATE HIS MASS TO POPE MARCELLUS?

by Miguel Bernal

UNDOUBTEDLY THE MOST FAMOUS, IF not the most beautiful, Mass of Giovanni Pierluigi Palestrina is the one which he dedicated to Pope Marcellus II. The legend which grew around the Mass is well known.

It is said that the type of sacred music which today we call 'classical polyphony' was on the point of being banished from the liturgical services in conformity with the prescriptions of the Council of Trent. It had been found guilty of many abuses: its handling of the text rendered it unintelligible; it made use of profane themes; it gave an exaggerated importance to contrapuntistical devices, etc. . . In order to ward off the impending condemnation, so the story goes, Palestrina was requested by Cardinals Vitellozzi and St. Charles Borromeo who represented the Commission of Sacred Music established by Pope Pius IV, to write three Masses which would demonstrate that it was possible to compose liturgical music free of objectionable features. The performance of the third Mass, later called "Papae Marcelli" on April 28, 1565, won a great victory for sacred music. The Pope himself is supposed to have exclaimed on hearing it: "Surely these are the harmonies which John the Apostle heard in the triumphant Jerusalem, and now they have been revealed to the Holy City of Rome by another John."

This legend breaks down in face of the following facts:

a) The Mass "Papae Marcelli" could not have been composed at the request of the Cardinals in 1565, for it was certainly written before the year 1563, as is proved by a Codex which is preserved in the Basilica of St. Mary Major.

b) Palestrina could not have presented his work as an untainted model because its main theme is derived from a profane song. A minute analysis of all its parts proves conclusively that it is based on various motifs of the famous song "L'homme Armé."

c) Nor is the text free from the reproach of being unintelligible. In the Kyrie, Sanctus, Benedictus and Agnus Dei of this Mass, the fugue style requires that the various voices enter in succession, and it becomes necessary to place different words at the same time in the mouth of the singers. However, in this case, the practiced hand of the master blots out the blemish almost entirely, and many critics agree that the "Missa Papae Marcelli" represents the highest peak in musical art. No one can listen to the Credo with its brilliant beginning, its delicate "Et incarnatus est", its moving "Crucifixus" and its glorious "Amen" without being fired with rapt enthusiasm. Nor does the fact that its principal theme is taken from a profane song diminish its merit in the least. "L'homme armé" was a favorite among the polyphonists of the XV and XVI centuries. It was used as a theme for Masses by Binchois, Tinctoris, Josquin, De la Rue and almost all the Flemish masters, so that it became a point of honor for every self-respecting composer of the period to write one more Mass on this classical theme. Palestrina simply followed the fashion of his day and in addition to the Mass which he dedicated to Pope Marcellus, he wrote two more boldly proclaiming the title of the song.

What are we to think of this 'abuse'?

There is no room for scandal in this. In the first place, at the time of Palestrina the song was over a hundred years old. What song remains popular for such a length of time? Surely, no one remembered it, just as today no one can recall what song was popular in 1855. In the second place, the polyphonic technique and the personal feeling with which Palestrina handles the theme, transform it completely. They christianize it just as the early architects christianized and transformed the banking houses of pagan Rome into basilicas, and the temples erected to false divinities into churches dedicated to the true God. In the same way, Raphael and Michaelangelo transformed their 'models' into Virgin Madonnas.

Who can recognize the boastful finals of "L'homme Armé" in the triumphant and monumental Amen of the Credo? The truth is that to Palestrina "L'homme Armé" is merely a set of sounds, a theme with a glorious technical tradition. On twelve notes, all our music, good and bad, sacred and profane, has been written. Twelve different colors go into all our paintings, whether ugly or beautiful. Writers use the same twenty-six letters to express their most sublime thoughts and their most absurd imaginings. It is evident, therefore, that the material we use is indifferent. The form must come from the artist's own design.

And now to answer our question: Why did Palestrina dedicate his Mass to Pope Marcellus?

Here is the most likely supposition. On Tuesday of Holy Week, April 10, 1555, Cardinal Marcello Cervini was elected Pope. Under the name of Marcellus II he wished to be crowned the very same day so as not to deprive the capital of the Christian world of the papal ceremonies proper to Holy Week. He seems to have had a premonition of the brevity of his pontificate. He died the following month, May 6, 1555.

What lasting impression did Pope Marcellus leave on the mind of Palestrina to induce him to make this dedication? In his "Diary" of the Sistine Chapel, Massarelli relates that, during the same week, the Pope called a meeting of all the singers and musicians who had charge of choral performances at papal functions. His Holiness administered to them a sharp, though paternal rebuke because of the impropriety of the works which they sang and their offensive interpretation. He stressed especially the need of that religious unction which every liturgical composition ought to breathe, and of a clear, intelligible treatment of the text. Palestrina, who was then a member of the famous Sistine choir, was present at this meeting. Very likely, the great composer was impressed by the words of the Pontiff, and wishing to render him a posthumous homage, he dedicated to him a Mass suffused throughout with sacred inspiration, and in which the intelligibility of the text suffers only a slight occasional flurry caused by the inevitable interweaving of the counterpoint.

(Translated by Paul L. Callens, S.J.)

IF GIVEN A CHANCE CONGREGATIONS WILL SING*

*Singing and Scripture Reading at Benediction
Proves Popular in the Netherlands*

Alarmed by the continual decrease of attendance at Benediction — especially in the towns and among the young — various experiments are being tried out in the Netherlands to bring new life to the evening service.

In Amsterdam a new form of evening service has now been introduced by the Rector of the Redemptorist church situated beside one of the city's picturesque canals.

Two characteristic elements stand out in this order of service — first, a reading from the Bible, with a short explanation, which forms the central part of the service; secondly, the joining in of the whole congregation in the singing.

The service begins with the solemn entrance of the choir singing with the congregation a hymn to the Holy Ghost.

This is followed by three decades of the Rosary, during which the "Glory be to the Father" is sung by the whole congregation.

The substantial reading of Holy Scripture which then follows is introduced by the priest with the prayer taken from the Order of the Mass: "Cleanse my heart and my lips, Almighty God, who didst cleanse the lips of the prophet Isaias with a burning coal . . ." and is accompanied by a short explanation of the Bible text.

After listening to the Word of God the congregation rise to sing the Creed as a profession of faith. The two final decades of the Rosary end this part of the service.

After the Blessed Sacrament has been exposed the "Magnificat" is sung, followed by the *Tantum Ergo* and the Blessing with the Sacred Host.

To the singing of the *Laudate Dominum* the choir leaves the church the same way as it entered.

For some time now a parish priest at The Hague, Fr. Heskes, has been devoting part of the evening service on Saturday to the explanation of the Liturgy of the Mass on the following Sunday. For years his church has been drawing great numbers from all over the city to Vespers and Compline, mainly because the congregation join in all the singing.

*Reprinted from London Catholic Herald

A VISIT TO SOLESMES

by Rev. Robert Hayburn

PART II

In the morning Father Fossatti and I returned to the monastery so that we could celebrate Holy Mass. Now as I entered the abbey church I could get a better idea of the building than last night in the dim light preceding Compline. The nave of the church was extremely long, high, and narrow. It was evident that the whole of the church had not been constructed at the same period of time. There were some arches higher than others along the side of the nave and these were of Romanesque style. The lower of these arches go back to the eleventh century. Others are traced to the fifteenth and seventeenth centuries. On each side small chapels lined the walls, these were constructed by Dom Geuranger. Near the entrance door stands an ancient statue of St. Peter, the patron of the monastery.

As we walked down the aisle, a monk and his server came from the opposite direction to enter one of the chapels. These chapels have austere marble altars and stained glass windows in the ultra-modern style. The priest had his eyes cast down as he meditated on the Holy Sacrifice of the Mass which he was about to celebrate. His vestments were the Gothic or full type and came far down, almost to his feet. His amice had been placed on the top of his cowl and his hooded head reminded me of a gnome, because the back of his hood stood up in a stern point. As we continued down the aisle of the church we came to the transept and to the left and right were wonderful groups of statuary. These are called the "Saints of Solesmes" and are the joy of the abbey. In the right transept is the group depicting the burial of Christ. This dates from the end of the fifteenth century. The figure of the Blessed Virgin Mary is wonderful and those of St. John and Mary Magdelene are likewise impressive. This monument was made to serve as a resting place for a thorn of the Sacred Crown of Our Lord. This thorn is now preserved in the treasury of the monastery and is exposed for veneration each year on the Monday after Easter.

On the left transept is the chapel of Our Lady. This has majestic figures and monuments as does its counterpart in the right transept. This group was made about fifty years later than that in honor of Our Lord and cannot be said to be as fine a piece of work. The group in honor of Mary represents the last Communion of Our Lady from the hand of her Son. It also depicts the burial of Mary in her tomb, before and preparatory to the Assumption.

My friend, Father Fossatti, and I knelt in the pews and made our meditation and then in about a half hour the time for our Masses had arrived. The brother showed us to the sacristy. Here were many beautifully carved vestment cases and a variety of beautiful chalices and sacred vestments. The vestments are designed by the sacristan, Dom Laborde. The most important of them are made in Paris and Lyons. When I placed the chasuble over my head I noticed the thickness of the material and the fullness of the garment. If I lowered my arms the cloth at the sides would fall down to my knees, so full was it. One of the young men on retreat at the abbey was then assigned to me as my server and we proceeded to the side altar of the last chapel on the epistle side and commenced Mass. After my thanksgiving I returned to the Jeanne D'Arc for the typical European breakfast of roll and coffee. This completed, I quickly returned to the monastery for the Solemn Mass at 10:00 o'clock.

At the sound of the great monastery bell the monks filed again into their stalls. Then the ministers of the Mass proceeded from the sacristy into the sanctuary. There was the full complement of ministers and they walked with a singular grace and dignity. The acolytes in long albs with cords at the waist held the candles in the corner of their arms at the elbow, and they walked slowly and in step. Then came the thurifer and the master of ceremonies. The sub-deacon and deacon preceded the celebrant to the altar. Their heads were covered by the amices and they had that gnome-like look of the priest at Mass in the early morning. The vestments were of beautiful silk and were of the ample type.

These ministers of the Solemn Mass proceeded to the altar, genuflected, bowed to their brother monks, and then faced again towards the altar, and the Mass commenced.

The chant of the Mass was sung by the monks as they remained in their stalls. However, a select group called the schola performs the Proper parts of the Mass. These came to the center of the sanctuary, formed a semi-circle facing the altar, and began to sing the Introit. They were robed in their habits, and in addition they had very full surplices of immaculate linen. Dom Gajard, choirmaster of Solesmes, was in the center directing them. Their pure voices ascended in an odor of sweetness as the tones of the chant rolled gently down the nave of the venerable abbey-church. Then the whole community took up the Kyrie Eleison, and the volume was greater and more moving still. If a monk makes a mistake in choir, either in text or chant, he immediately falls to his knees, as an act of humility.

The schola forms this circle in the center at all High Masses, except on the Solemn Feasts. On these occasions they sing the Introit, Gradual, Alleluia, and Offertory "in the stalls." The Communion is always sung in the stalls, as is the Tract, during Advent and Lent. In many other abbeys the Communion is sung in the middle of the sanctuary like the rest of the Proper. However, at Solesmes, this is not the case.

At the Communion of the Mass when some of the visitors approached the Altar-rail I wondered where the Blessed Sacrament is kept. However, I soon discovered something very interesting. The tabernacle is different, for it does not rest on the altar. The tabernacle at Solesmes is a dove-shaped receptacle which hangs above the altar on a bracket. It is covered by the customary tabernacle veil. The dove is made of silver and has eyes set in two large diamonds. There is a pulley and a motor to raise and lower the dove-shaped tabernacle when it is to be opened. The custom is an ancient one in the church and takes its form from the early practice of the church at Rome. When Dom Geuranger visited the abandoned abbey as a young man, he found the remains of the support for this type of tabernacle, as it had been traditional at Solesmes. When he returned as the first superior of the new community he restored

this old custom of using a dove-shaped tabernacle.

The arrangement of the abbey church is such that as one kneels or sits in the pews in the body of the church he cannot see the monks. The choir, or sanctuary of the church, is new, having been built by Dom Geuranger in 1864. He built it in the style of the parts of the church built in the fifteenth century. It is like an extension to the original church. The ancient church up to this time ended at the part of the church where the lay-brothers sit at Mass, that is, by the door to the sacristy. This is immediately next to the transept, and towards the main altar and choir of the monks. This new part is wider than the body of the church proper and the stalls of the monks are set along the side walls and thus are hidden from view. The stalls themselves are of fine wood, beautifully carved, and date from the sixteenth century.

The present main altar was erected in 1927 and is of the liturgical type without gradines or extra decoration. The plain mensa is seen as supported by four pillars across the front. At the back there are six great candles and nothing more. Above the altar there is a large wooden cross extending almost to the ceiling. Until 1927 there were great windows above the altar and a set of wooden panels behind the altar. But with the new altar these were no longer part of the plan. The window is now covered and is hidden, and the wooden panels have been removed.

On the right side of the choir of the monks there is an enormous lectern built in the form of an eagle. The great book for Matins rests on the outstretched arms of the eagle. The lectern is used only at the greater feasts. At ordinary Matins a small lectern is substituted in the center of the sanctuary.

There are two pipe organs in the abbey church. The small organ used to accompany the singing of the monks is in the sanctuary choir on the left side above the entrance door. It has eleven registers, nine of which are independent stops. At the other end of the abbey in the choir loft above the main door is the *grande orgue*. This instrument of forty-nine stops was built by Gonzales and Company of Paris. It is a very fine instrument and is well played by two of the monks, Dom Bonnett and Dom Gay, each taking their turns in

order. The space for the organ was limited and the speaking room is not enough to allow the optimum effect. However, it is worthy of the monastery even though the placement is not the best.

The grand organ is used for all Sundays out of penitential season, and on the great feasts. The organ is played as the celebrant and his ministers enter from the sacristy. It is also played after the singing of the Offertory, after the Elevation and during the Communion of the faithful. On days of great ceremonies the organ commences as the Abbot and his company enter from the left on the cloister side of the church.

The small organ is used generally to accompany the singing of the monks at all the offices. However, during Advent, Lent, Ember days, Vigils, and Requiems the singing is unaccompanied. When the vestments are violet or black the organ is silent. As a rule the accompaniments are very discreet. They are scarcely noticeable. Normally, only the Bourdon 8' is necessary with the pedal Bourdon 16'. Sometimes it is only the Bourdon 8' and pedal coupler.

The type of playing heard at Solesmes is very modal. I recall some of the Sundays when Mr. Henri Potiron did the playing. It was of a polyphonic texture but the idiom always in one of the ecclesiastical modes. His style is restrained and liturgical, but interesting. Particularly interesting is his marvelous use of the modal cadences and modulations to various related modal groups.

The class in music at Solesmes takes place every afternoon at 3:00 P. M. It is held in the small reception house immediately inside the monastery gate. A large long room at the end of the group of parlors is used for this class. Here we repaired each day to sit at the table and listen to Dom Gajard as he spoke to us about the chant. He is a man who looks to be about sixty years of age, and is about five feet eight inches tall. He is bald and stocky. His hands are wonderfully expressive and with them he seemed to draw the chant from us as we sang. His eyes are bright and penetrating, and his French is spoken in a low fast voice. Needless to say, one must know French at this class, or he will be lost. However, if he is a priest he may fall back on his Latin and address his questions to the master in this tongue rather than in French.

The class numbers about twenty people in the

summer, and very few in the winter. Those present are from widely separated points of the earth. There were four priests from Mexico, an Australian priest, an organist from Belgium, some French seminarians, two professors from Princeton, two American Benedictines, and myself from California.

The normal procedure is to come carrying a copy of the *Liber Usualis*. Then Dom Gajard takes his place at the end of the table and we open to a chant such as an introit or an offertory. We set to work. The liturgical significance of the particular chant is described, we sing the sol-fa names and then add the Latin. One of the most important points he makes is the counting of the groups of notes. He will never let us proceed until we clearly understand the grouping of the notes. In regard to the singing, he may repeat a phrase ten or fifteen times until he is pleased with the way we sing it. One of his favorite chants is the introit "Salve Sancta Parens". This we practiced until one felt that he had extracted some of the hidden beauty and the liturgical flavor to be found in it. Others were the Introit for the third Mass of Christmas, "Puer Natus", and Kyrie XI.

My reaction to the class was this. If I wished to go to Solesmes to learn the rudiments of the chant I would have been disappointed. One going to this class must know this before he comes. Solesmes is a finishing school for the church musician, not a place where one should start. Fortunately I had learned these rudiments at the Pius Tenth School of Music in New York City, and had put them into practice during my years in the seminary. But one coming to Solesmes without this background would be lost. The only way he might be compensated would be to have some private lessons with one of the monks, and this is not the regular order of things.

My wish is that some day a regular curriculum will be established at Solesmes similar to that given at the Pontifical Institute of Sacred Music at Rome, or the Pius Tenth School at New York, as well as the courses given at the Gregorian Institute of Paris. In such a case a graded approach would be made to the chant. And Solesmes would become the source of training for all the other schools of chant in the world. In addition, the students would have the practice of the chant before them each day as they were present in the

abbey-church to hear the daily singing of the monks in the sacred offices of the church.

One of the most interesting days of my stay at Solesmes was that on which I was invited to take a tour of the monastery and to stay for dinner. This tour included the chapter room, the library, the study rooms of the monks, the organ loft and an hour playing the *grande orgue*, and last, but not least, the room in which the work of Paleography is carried on. This is in the older section of the monastery, and is of unusual interest. There are thousands of manuscripts arranged in an orderly manner for quick reference. The monk in charge spent some time explaining the meaning of the various tables to me and the significance of the various kinds of notation and the various centers from which the manuscripts came. They are in photographic facsimiles and came from widely separated parts of Europe. At first all copies had to be made by hand, but when the use of photography was employed the task was made much easier as the time element was eliminated.

The visit to the refectory was also very interesting. The custom is to invite all male visitors, who are priests, to take at least one meal in the abbey. I was told to be present at Sext, that is at one o'clock in the afternoon. Immediately after the monks left the chapel I was taken into the private part of the monastery. As we approached the refectory the Father Abbot stood waiting to greet me, as well as other guests. The etiquette was to first greet the abbot by kissing the ring on his finger and genuflecting as you did this. However, I had not met an abbot before and missed the cue by shaking his hand as he offered it to me. It was a bit embarrassing when I saw the other guests kiss his ring and kneel before him as they did. (However, in California we do not have any abbots handy and thus my ignorance might be overlooked.) The next step was to dip your fingers in a bowl held by one of the other monks and then dry your hands on the towel hung over his arm. I managed to perform this operation carefully and correctly.

The refectory itself was extremely interesting as it has beautiful pointed arches and a high ceiling. The walls have fine frescoes on the sides, and above the table of the abbot there is an excellent one of the Last Supper. The custom is that the

abbot eats alone at a small table with his back to the wall. The other monks sit at large tables with their backs to the wall also, and the great number completely line the four walls of the refectory. The interesting part, too, is that the visitors are placed at tables in the center of the room and they eat with the men and boys who are on retreat. The monks tucked their napkins immediately below their chins and some even pinned them at the sides to insure the immunity of their habits from any stray portions of food which might fall by chance upon them. A cleric approached the pulpit-like lectern and read the assigned portion from the Bible. Then he proceeded to read the current spiritual book in a clear voice, but without any inflection. The effect was strange and somewhat monotonous. But the parts were easy to hear and the use of monotone eliminates interpretation on the part of the lector.

The food was good and plentiful. The fare was cold meat, hot potatoes and vegetables, preceded by wonderful broth. The dessert was fruit, and the beverage was a cider which had a biting taste and a clear golden color. The meal ended with a selection from the lives of the saints, and then the prayers of thanksgiving.

We now took a walk about the private part of the monastery property. And of course it meant a visit to the cemetery and the grave of Dom Mocquereau. A simple wooden cross marked his last earthly resting place. Then we descended to the crypt where Dom Geuranger is buried. This is below the abbey-church and is marked by a wonderful memorial tomb. The stone sarcophagus is of light pink stone and Abbot Geuranger is depicted in life-size effigy vested in full pontifical robes. He is wearing the mitre and holding in his hand the crosier. This beautiful tomb was the work of H. Charlier. The next morning I said Mass at the altar near this tomb. Each time I turned around to say "Dominus Vobiscum" the tomb was at my feet, and I recalled this liturgical giant and his famous work "The Liturgical Year." I recalled, too, the many wonderful things he had done for the church in France as well as the universal church, particularly the Roman Rite.

A visit to Solesmes is a rare privilege, indeed. This is a sort of island in the sea of life and tur-

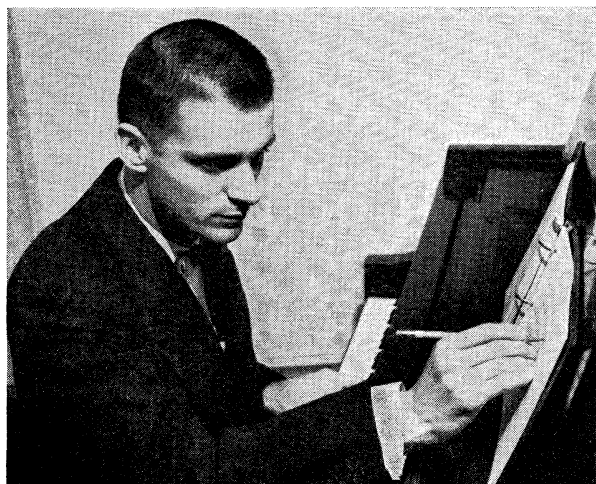
(Continued on Page 92)

LABORER IN THE VINEYARD

C. Alexander Peloquin

As organist, choirmaster, teacher, composer, conductor, arranger, and pianist, C. Alexander Peloquin devotes all of his time and talent to the service of the church and the art of music. Most musicians would be satisfied to achieve a modicum of excellence in any one of the above-mentioned categories of musical endeavor. Here is a musical personality who, endowed by nature with an abundance and variety of talents, has already to his credit — and he is still young — an enviable list of achievements in all of these phases of musical activity.

For a number of years now he has been organist and choirmaster at the Cathedral of Sts. Peter and Paul in Providence, Rhode Island. Here with a choir of men and boys he prepares and regularly performs chant plus a substantial and fine repertory of classical and modern polyphony. The high musical standards which he maintains from week to week in his organ and choir work at the cathedral has resulted in his being invited to teach and lecture in the Gregorian School of Providence. This school is directed by FATHER NORMAN LeBOEUF, Diocesan Director of Music, and is open to organists and choir directors of the diocese.



C. Alexander Peloquin

As a choral conductor his name is known to radio audiences far removed from his home base. During the last six years Mr. Peloquin's special group of singers known as the Radio and Television Chorale has appeared on the Catholic Hour and on the Christian in Action Programs. An impressive total of some 40 broadcasts both recorded and "live" are to his credit on these nation-wide broadcasts. In addition to these appearances he has conducted this group on frequent weekly series of local radio and TV programs.

In the field of music composition the name of C. Alexander Peloquin is becoming more and more widely known. His "Our Father," will be found in the supplement of this issue of CAECILIA. The "Our Father", a setting of the "Hail, Mary" and "Ecce Sacerdos" (two arrangements) and several original Christmas carols in addition to a group of arrangements of Czech and Ukrainian carols have recently been issued by McLaughlin and Reilly Co. His name will be found also in the catalogues of such publishers as Witmark, Harms and the World Library of Sacred Music.

Outside the areas of church music C. Alexander Peloquin's talents have also found ample and rich expression. At the age of 12 he gave a series of piano recitals over Station WTAG, Worcester, Massachusetts. At 17 he made his orchestral debut in Providence and in the same year accepted a post of organist and choirmaster. He was the winner of the Young Artists' competition in organ playing sponsored by the Rhode Island Chapter of the American Guild of Organists. A piano pupil of JESUS MARIA SANROMA and ISIDOR PHILLIP, he was awarded a scholarship to the Berkshire Music Center for the summers of 1940 and 1941 and appeared as piano soloist there under LEONARD BERNSTEIN, THOR JOHNSON and ROBERT WHITNEY.

During the World War II he conducted an Army Service Forces Band in North Africa and Europe. "Organization Belge de la Resistance" honored Mr. Peloquin with a special medal in ap-



Mr. Peloquin and Members of the Radio and Television Chorale

preciation for concerts given for the benefit of Belgian widows. The Belge-American Society invited him to Europe in 1947 for a concert tour.

Since the war, in addition to his church work, Mr. Peloquin has conducted the Woonsocket Civic Chorus, the Whitin Male Glee Club of Whitinsville, Massachusetts, and the Community Chorus of East Greenwich, Connecticut. For the fourth consecutive year he has conducted the Annual Festival of the Rhode Island Federation of Music Clubs which features a 150-voice chorus and a piano octet playing eight Steinway Concert grands.

His newly-organized Peloquin Chorale will sing a "History of French Music in Song" program to be given in Providence at Pembroke College and in Boston at the American Academy of Arts and Letters this spring. The Chorale has been invited to appear at both the Rhode Island Philharmonic Pop Concerts and the Newport Festival in August of this year. At the latter, the group will appear with members of the New York Philharmonic Orchestra.

The musical seeds being sown by C. Alexander Peloquin in his sector of the vineyard are many and good. May God grant him the grace of witnessing the rich harvest.

A Visit to Solemnes

(Continued from Page 90)

moil. It is a place of peace and rest. It is a temple of praise and devotion to the Almighty. Here one is made mindful of the liturgy of the church as the purest praise of God that we mortal men can offer. The solemnity and dignity with which this praise is offered only help to stamp its inner meaning on the soul of the devout hearer. The voices of the monks in their daily round of praise of song impress the listener with the fact that they pray as they sing, and they sing as they pray.

The second in a set of two articles

OUR MUSIC THIS MONTH

OUR FATHER by C. Alexander Peloquin; for chorus mixed voices a cappella; 3 pages; Cat. No. 2044; Price 16 cts. net.

Like most of the fine music written especially for the choral medium, this composition achieves its fullest effect when sung. None the less, even a casual reading mentally or at the piano will serve to reveal its musical quality and the fact that the composer is an experienced hand at training choirs. The musical phrases grow out of the words and the vocal lines explore the full range of tone in each section of the choir. The divisions enrich the texture and are approached and quitted with ease.

JUBILATE DEO by John Lee; for Chorus of Mixed Voices with Organ; Cat. No. 1913; 5 Pages; Price 16 cts. Net.

The success of the two-part arrangement of this composition led to its issuance in an arrangement for mixed choir. The composition gains in solemnity and color in the new setting for SATB choir and organ. Two well-made organ interludes connect the three principal sections of the composition.

SUSCIPE DOMINE and O BONE JESU by Sister M. Elaine, C.D.P.; for Three Equal Voices Unaccompanied; Cat. No. 1851; 4 Pages; Price 16 cts. Net.

Choir directors of convent choirs may find these compositions useful for investiture or "vow day" ceremonies. They were written for and are especially suited to choirs of treble voices. Either one makes an effective offertory or communion motet.

MISSA "AD COELI REGINAM" by Joseph J. McGrath; for Two Mixed or Two Equal Voices (Sop. and Bass or T.B. or S.A.) and Organ; Cat. No. 2035; Score 80 cts. 18 Pages; Voice Part 30 cts.

In honor of the new feast of the Blessed Virgin Mary, Joseph McGrath has composed an easy two-part mass especially for inexperienced choirs. The dialogue character and simple two-part harmony are tied together with a flowing and easy organ part. Even the chant accompaniment to Credo III (not shown here) is reduced almost throughout to three voices.

In memory of my father

Our Father

For Chorus of Mixed Voices
a cappella

C. ALEXANDER PELOQUIN

With simplicity

S. *p* Our Fa-ther who_ art in heav'n hal - lowed be Thy name; Thy

A. *p* Our Fa-ther who art in heav'n hal - lowed be Thy name; Thy

T. *p* Our Fa-ther who art in heav'n hal - lowed be Thy name; Thy

B. *p* Our Fa-ther who art in heav'n hal - lowed be Thy name; Thy

With simplicity

ORGAN (ad lib.) *p*

mf king-dom come; Thy_ will be done on_ earth as it is in heav'n.

mf king-dom come; Thy will be done on earth in heav - en.

mf king-dom come; Thy_ will be done on earth as it is in heav - en.

mf king - dom come on earth ^{choral breathing} as in heav - en.

Nihil obstat: Rev. Norman Leboeuf, *Director of Music*
 Imprimatur: Most Rev. Russell J. McVinney, *Bishop of Providence*
 August 19, 1954

più espressivo

Give us this day our dai-ly bread, And for - give us our tres-pass-es as

più espressivo

Give us this day our dai-ly bread, And for - give us our tres-pass-es as

più espressivo

poco marcato

più espressivo

cresc.

we for - give those who tres - pass a - gainst us, And

cresc.

we for - give those who tres - pass a - gainst us, And

cresc.

cresc.

Broadly *ff* *più calmo* *mf*

lead us not in-to temp - ta - tion, But de - liv - er - us frome -

lead us not in-to temp - ta - tion, N But de - liv - er us from -

Broadly *ff* *più calmo*

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in treble clef. The first staff has lyrics: "lead us not in-to temp - ta - tion, But de - liv - er - us frome -". The second staff has lyrics: "lead us not in-to temp - ta - tion, N But de - liv - er us from -". The bottom two staves are piano accompaniment in bass clef. The first staff of piano accompaniment has lyrics: "lead us not in-to temp - ta - tion, N But de - liv - er us from -". The second staff of piano accompaniment has lyrics: "lead us not in-to temp - ta - tion, N But de - liv - er us from -". The score includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte), and performance instructions like *Broadly* and *più calmo*. There are also triplets and accents indicated.

rit. *Slower* *p*

- vil. A - men. _____

rit. *p*

- vil. A - men. _____

rit. *p*

e - vil. A - men. _____

rit. *p*

e - vil. A - men. _____

rit. *Slower* *p*

p

Detailed description: This system contains the second two systems of a musical score. The top two staves are vocal lines in treble clef. The first staff has lyrics: "- vil. A - men. _____". The second staff has lyrics: "- vil. A - men. _____". The third staff has lyrics: "e - vil. A - men. _____". The fourth staff has lyrics: "e - vil. A - men. _____". The bottom two staves are piano accompaniment in bass clef. The first staff of piano accompaniment has lyrics: "e - vil. A - men. _____". The second staff of piano accompaniment has lyrics: "e - vil. A - men. _____". The score includes dynamic markings such as *rit.* (ritardando) and *p* (piano), and performance instructions like *Slower*. There are also accents and slurs indicated.

JUBILATE DEO*

For Four Mixed Voices With Organ

*Sing joyfully to God, all the earth: serve the Lord with gladness:
Come into His presence with exceeding great joy for the Lord He is God.*

JOHN LEE

Allegro maestoso
pp *Divisi*

SOPRANO
Ju - bi - lá - te De - o, ju - bi - lá - te De -

ALTO
Ju - bi - lá - te De - o, ju - bi - lá - te De -

TENOR

BASS

ORGAN
(Sw. Reeds)
pp (*pp*)

o, ju - bi - lá - te De - o o - mnis ter - ra,

o, ju - bi - lá - te De - o o - mnis ter - ra, o -

ju - bi - lá - te De - o o - mnis ter - ra,

ju - bi - lá - te De - o o - mnis ter - ra,

* Available for 2 Equal Voices Cat. No. 1842

Nihil obstat: Rev. Russell Davis, Censor Deputatus

Imprimatur: †Richard J Cushing, D.D., Archbishop of Boston
Nov. 26, 1952

o - - - mnis ter - ra: ser -

rall. *p atempo*

o - - - mnis ter - ra: ser -

rall. *p atempo*

o - - - mnis ter - ra: ser -

rall. *p atempo*

o - - - mnis - ter - ra: ser -

rall. *p atempo*

atempo
p ad lib.

ví - te . Dó - mi - no in - - - - lae -

ví - te Dó - mi - no in - - - - lae -

ví - te Dó - mi - no in - - - - lae -

ví - te - Dó - mi - no in - lae - tí -

ti - ti - a, in lae - ti - ti - a:
 ti - ti - a, in lae - ti - ti - a:
 ti - ti - a, in lae - ti - ti - a:
 - ti - a, in lae - ti - ti - a:

pp *rall.* *pp* *pp* *rall.* *pp* *pp* *rall.* *pp*

pp *a tempo f*

In -
 In - trá - te in con - spé - ctu, in -

mf *mf*

mf cresc.
In - trá - te in con - spé - ctu e -

mf cresc.
In - trá - te in con - spé - ctu e -

cresc.
trá - te in con - spé - ctu, in - trá - te in con - spé - ctu e -

cresc.
trá - te in con - spé - ctu in - trá - te in con - spé - ctu e -

ff **Divisi allarg.**
jus in e - xul - ta - ti - ó - ne,

ff allarg.
jus in e - xul - ta - ti - ó - ne,

ff Divisi allarg.
jus in e - xul - ta - ti - ó - ne,

ff allarg.
jus in e - xul - ta - ti - ó - ne,

ff allarg. atempo pomposo

f
qui - a Dó - mi - nus i - pse est De -

f
qui - a Dó - mi - nus i - pse est De -

f
qui - a Dó - mi - nus i - pse est De -

f
qui a Dó - mi - nus i - pse est De -

f allarg. *Divisi* *poco rall.*
us, qui - a Dó - mi - nus i - pse est De - us. —

f allarg. *poco rall.*
us, qui - a Dó - mi - nus i - pse est De - us. —

f allarg. *Divisi* *poco rall.*
us, qui - a Dó - mi - nus i - pse est De - us. —

f allarg. *poco rall.*
us, qui - a Dó - mi - nus i - pse est De - us. —

HIGHLIGHTS of the NCMEA CONVENTION

May 1 - 4, 1955, Louisville, Kentucky

The MOST REVEREND ARCHBISHOP JOHN A. FLOERSH will be host to the meeting, scheduled for May 1 to 4 at the Kentucky Hotel. The program will cover every phase of Catholic church and school music, including liturgical, vocal and instrumental music and music education.

CITATION

The National Catholic Music Educators Association has announced that it will present this year, the first of a series of yearly citations to "the American Catholic who has made an outstanding contribution to music or music education." The first citation will be presented at the Association's National Convention in Louisville.

An award committee, comprised of twenty outstanding musicians and music educators, is now in the process of selecting the 1955 awardee. It is expected that the name of the recipient will be announced in mid-April.

CONTEST

Cash awards totalling \$300 will be offered to Catholic college and high school seniors in the second National Student Contest sponsored by the National Catholic Music Educators Association. Six winners, three from each level, will be selected from finalists who will be sent to the convention city by the association's forty-eight diocesan units.

Each winner will receive a cash award of \$50, and a scholarship recommendation to all Catholic universities, colleges and music schools in the country. In addition, a trophy will be awarded to one student on each level who, in the opinion of the judges, shows the most outstanding talent.

Finalists will be judged by Robert Whitney, Conductor of the Louisville Orchestra; Dr. Dwight Anderson, Dean of the School of Music, University of Louisville, and Fletcher Smith of the University of Louisville School of Music.

SESSIONS AND EXHIBITS

Cathedral of the Assumption, 43 So. Fifth St., Louisville, Ky.
Kentucky Hotel, 430 West Walnut St. at Fifth St.
Columbia Auditorium, 824 So. Fourth St.

HOTEL HEADQUARTERS

Kentucky Hotel, 430 West Walnut St. at Fifth St.

The Program

SUNDAY, MAY 1

- 12:00 Noon** Registration, Kentucky Hotel, Mezzanine.
- Afternoon** THE DRAMA OF THE MASS IN SONG — The Cathedral of the Assumption
- 2:00** DEMONSTRATION OF ORGAN SOLO MUSIC USABLE AT PUBLIC WORSHIP
Organist: Dr. Arthur Becker, Dean of School of Music, De Paul University, Chicago, Ill.
- 2:30** MASS DRAMA DEMONSTRATION
Commentator: Rev. Cletus Madsen
Schola: Sisters from the six Motherhouses working in the Archdiocese of Louisville, directed by Rev. Joseph C. Emrich, St. Leonard's Church.
- 4:00** SUNG COMPLINE IN ENGLISH
- 4:20** PONTIFICAL BENEDICTION
Celebrant: The Most Rev. Charles G. Maloney, D.D., Auxiliary Bishop of Louisville.
- RECESSIONAL
Dr. Arthur Becker
- Evening** Panel Discussion: "THE MUSIC PROGRAM OF OUR SCHOOLS IN RELATION TO THE LITURGY" — Kentucky Hotel, Terrace Room.
6:00 *Panelists:* Mr. John Julian Ryan, St. Mary's College, South Bend, Ind.
Sr. M. Millicent, C.S.A., Marian College, Fond du Lac, Wis.
Sr. Jane Marie, S.C., Seton High School, Baltimore, Md.
Sr. Mary Paschal, C.P.P.S., St. Elizabeth Academy, St. Louis, Mo.
- 8:00** Panel: "PARISH ORGANISTS AND CHOIRMASTERS", Kentucky Hotel, Mirror Room
Chairman: Rev. George Saffin, Holy Family Church, Louisville
Moderator: Mr. Theodore Marier, Chairman of the Choirmaster Division of the NCMEA Liturgical Department
Panelists: Rev. John Selner, S.S., St. Mary's Seminary, Baltimore, Md.
Rev. Francis A. Brunner, C.S.S.R., St. Alphonsus Church, Chicago, Ill.
Mr. Joseph Michaud, Choirmaster, Holy Rosary Church, Pittsburgh, Pa.
Mr. Frank Campbell-Watson, New York City.
Mr. John Yonkman, Choirmaster, Cathedral of the Immaculate Conception, Fort Wayne, Ind.

MONDAY, MAY 2

- Morning** OPENING PONTIFICAL MASS (St. Athanasius) — Cathedral of the Assumption
8:30 *Celebrant:* The Most Rev. John A. Floersch, D.D., Archbishop of Louisville
Homilist: The Most Rev. William T. Mulloy, D.D., Bishop of Covington
Schola: Priests' Choir of Louisville
- 10:30** OPENING GENERAL MEETING — Flag Room, Kentucky Hotel
Chairman: The Very Rev. Msgr. Thomas J. Quigley, Ph.D., National President
Music: Ursuline College Choir, Sr. Mary Ida, O.S.U., director
Welcome: The Very Rev. Msgr. Felix N. Pitt, Superintendent of Schools, Archdiocese of Louisville.

- 11:00** STUDENT DEPARTMENT — Mirror Room
Chairman: The Rev. James T. Curtin, Ph.D., Superintendent of High Schools, Archdiocese of St. Louis
Address: "Music Needs Youth", The Rev. Francis Guentner, S.J., Moderator of Music, St. Stanislaus Seminary, Florissant, Mo.
- 11:30** National Executive Committee Luncheon Meeting, Parlor A, Kentucky Hotel
- Afternoon**
- 1:00** National Board Meeting, Mirror Room
- 2:00** VOCAL DEPARTMENT — Two sections.
1. Elementary Schools, Flag Room
Chairman: Sr. Mary John, O.S.F., Toledo, Ohio
Address: "Aids for Vocal Problems Found in the Elementary Grades"
 Sr. Patricia, S.V.M., Dubuque, Iowa
Address: "Ideas and Plans for an Educational Television Program on the Grade Level"
2. High Schools and Colleges, Terrace Room
Chairman: Sr. Sabina Mary, C.H.M., Davenport, Iowa
Address: "Training the Voice Through the Vowel", Sr. Mary Carmel, R.S.M., Louisville
Address: "Ideas and Plans for an Educational Television Program on High School and College Level", Donatha Wainguth, M.A., Mercy College, Detroit, Mich.
- 3:00** MUSART EDITORIAL ADVISORY COMMITTEE MEETING, Parlor A
 (by invitation)
- 3:45** STRING CLINIC, Terrace Room
Chairman: Dr. Allen M. Garrett, Catholic University of America, Washington, D. C.
Lecture and Demonstration: "Techniques for String Teaching", Dr. George Bornoff, Boston University, Boston, Mass.
- 3:45** VOICE CLINIC, Flag Room.
Chairman: Sr. Mary Ruth, S.C.N., Louisville, Ky.
 Lecture Demonstration and Rehearsal
Television Program: Sr. Marguerite, R.S.M., Mercy College, Detroit, Mich.
- 5:15** COMPLINE SUNG IN ENGLISH, Flag Room
 DINNER MUSART STAFF, Parlor A
 (by invitation)
- Evening**
- 8:15** CONCERT, Columbia Auditorium
 Duquesne University Tamburitzans, Walter W. Kolar, Director
 Student Scholarship Awards:
 During the intermission the national president of the NCMEA, The Very Rev. Msgr. Thomas J. Quigley, will present awards to the six national winners of the NCMEA Annual Scholarship Contest.

TUESDAY, MAY 3

- Morning**
- 7:30** SOLEMN HIGH MASS (Finding of the True Cross) Cathedral of the Assumption
Celebrant: The Rev. William P. O'Hare, St. James Church, Louisville
Schola: St. Meinrad Archabbey Choir, St. Meinrad, Ind.
- 9:00** PIANO DEPARTMENT, Flag Room
Chairman: Sr. Rosemary, R.S.M. Head of Music Department, Mount Mercy College, Pittsburgh, Pa.
 Introduction of the Werder-Paul Piano Course by the authors: Dr. Richard H. Werder, Instructor of Music Education, The Catholic University of America, and Mr. John Paul, Head of the Music Department, The Catholic University of America, Washington

- 10:45** *Address:* "Practical Idealism in the Teaching of Music", Mr. Alfred Mirovitch,
Concert pianist and teacher, New York City
- Afternoon**
1:00 STUDENT DEPARTMENT, Mirror Room
Chairman: Rev. Lawrence Heiman, C.P.P.S., St. Joseph College, Collegeville, Ind.
Address: "The Fine Arts, the Church and the Future of America"
Very Rev. Msgr. Thomas J. Quigley, Ph.D., National President
- 2:00** INSTRUMENTAL DEPARTMENT, Flag Room
Chairman: Dr. Allen M. Garrett, Instructor of Musicology, The Catholic University of
America, Washington
Lecture and Demonstration: Wind Instruments; The Rev. Ralph Bailey, O.S.B.
St. Vincent College, Latrobe, Pa.
- 2:00** ST. GREGORY SOCIETY BUSINESS MEETING, Ship Room
Chairman: Rev. John C. Selner, SS., St. Mary Seminary, Baltimore, Md.
- 3:45** STRING CLINIC, Terrace Room
Chairman: Dr. Allen Garrett
Lecture and Demonstration: Dr. George Bornoff
- 3:45** VOICE CLINIC, Flag Room
Vocal and Choral Demonstration
- 5:15** COMPLINE SUNG IN ENGLISH, Flag Room
- Evening**
8:00 CONCERT, Columbia Auditorium
Louisville Orchestra, Mr. Robert Whitney, Conductor

WEDNESDAY, MAY 4

- Morning**
7:30 SOLEMN HIGH MASS (Solemnity of St. Joseph) Cathedral of the Assumption
Celebrant: The Very Rev. Joseph L. White, S.S., St. Thomas Seminary, Louisville
Schola: St. Mary's Seminary, St. Mary's, Kentucky
- 8:30** NOVITIATE LITURGICAL MEETING, Mirror Room
Chairman: Sr. Mary Claude, C.S.A., St. Agnes Convent, Fond du Lac, Wis.
- 9:00** PIANO DEPARTMENT, Flag Room
Chairman: Dr. Richard H. Werder, Director of Music Education, The Catholic
University of America
Address: "Certification of Piano Teachers", Mrs. Ferdinand J. Talone, Chairman of
Committees on Certification, Pennsylvania Chapter, MTNA, Philadelphia
- 10:00** MUSIC EDUCATION DEPARTMENT, Mirror Room
Chairman: Sr. Mary Scholastica, I.H.M.
Address: "Music in the Integrated Educational Program", Dr. John C. Kendel, Vice
President, American Music Conference
Address: "The Diocesan School Office and the Music Program", The Rev. Cornelius
Maloney, Ph.D., Superintendent of Schools, Savannah-Atlanta Diocese, Atlanta,
Georgia.
- 11:30** CLOSING GENERAL BUSINESS MEETING, Flag Room
Chairman: The Very Rev. Msgr. Thomas J. Quigley, Ph.D.
Announcements
Reports of Departments: Liturgical, Rev. Cletus P. Madsen
Vocal, Dr. Harry Seitz
Instrumental, Dr. Allen M. Garrett
Piano, Sr. Rosemary, R.S.M.
Music Education, Sr. M. Scholastica, I.H.M.
Student, Sr. Rose Vincent, S.L.
- Report of the Executive Secretary-Treasurer: Sr. Mary Herbert, O.S.F.
Resolutions
Introduction of New Officers
Adjournment.

1. Suscipe, Domine 2. O Bone Jesu

For Three Equal Voices Unaccompanied

By

SISTER M. ELAINE, C.D.P.

1. Suscipe, Domine

Moderato

Sister M. Elaine, C.D.P.

I
II

mf >

Sú - sci-pe, Dó - mi-ne, u-ni - vér-sam li - ber-tá-tem me - am;

III

mf >

Do - mi - ne,

Trans: Take, O Lord, all my liberty.

ác-ci-pe me-mó-ri-am, in-tel - lé - ctum et vo-lun-tá-tem me-am o -

et vo-lun - tá - tem me-am, me-am o -

Receive my memory, my understanding and my whole will.

m-nem.

mf

m-nem. Quid- quid há-be-a vel pos - sí-de-o, tu mi-hilar - gi-tus es: id ti-bi to-tum re-

All that I am, all that I have, Thou hast given me, and I restore it all

f >

Ac tu - ae pror - sus vo - lun - tá - ti

sti - tu - o.

to Thee,

to be disposed of according to Thy good pleasure

Tra-do

Nihil obstat: Rev. Russell Davis, Censor Deputatus

Imprimatur: †Richard J. Cushing, Archbishop of Boston

May 3, 1952

mp dolce

Tra - do gu - ber - nán - dum. A - mó - rem tu - i
gu - ber - nán - dum.

Give me only Thy love and Thy

so - lum, cum grá - ti - a tu - a mi - hi, cum gra - ti - a tu - a mi - hi
grace;

Et di - ves sum Et

do - nes. et di - ves sum sa - tis.

with these I am rich

di - ves sum

et di - ves sum sa - tis nec quid quam á - li - ud

and I desire nothing more.

po - sco nec quidquam á - li - ud po - sco.

nec quidquam á - li - ud po - sco.

2. O Bone Jesu

Sister M. Elaine, C.D.P.

Moderato

I
II

p Je - su, *mf* O bo - ne

O bo - ne Je - su, bo - ne Je - su,

III

Je - su, O bo - ne Je - su

mf O bo - ne Je - su, mi - se -

f

O bo - ne Je - su

O good Jesus, have mercy

ré - re no - bis, mi - se - ré - re

mi - se - ré - re

on us

no - bis, no - bis. Qui - a

Qui - a

Qui - a tu, qui - a tu cre -

because Thou hast

tu cre - á - sti

á - sti qui - a tu cre - á - sti
created us,

nos. Tu red - e - mi - sti nos

nos. Tu red - e - mi - sti nos
Thou has redeemed us

mf sán - gui - ne tu -

mf sán - gui - ne, sán - gui - ne tu - o, san - gui - ne tu -
by Thy most precious blood.

o sán - gui - ne

o, sán - gui - ne tu -

o pre - ti - o - sí - si - mo.

o, pre - ti - o - sí - si - mo.

MISSA AD COELI REGINAM

(For 2 mixed voices Sop. and Bass or T. B. or S. A.)

Kyrie

JOSEPH J. McGRATH. Op. 47

Andante M.M. ♩:60

SOPRANO

p
Ky - ri - e e - lé - i - son.

BASS

mf
Ky - ri -

ORGAN

p
mf
Sw.
Gr.

mf
Ky - ri - e e - lé - i -

mf
e e - lé - i - son. *f*
Ky - ri - e e - lé - i -

Sw.

p
son. Chri - ste. Chri - ste,

p
son. e - lé - i - son. e - lé - i -

Approved by the Diocesan Music Commission, Archdiocese of Boston.

Sept. 2, 1954

mf *poco rall.* *p a tempo*

Chri - ste e - lé - i - son. Ky - ri -

mf

son. e - lé - i - son.

poco rall. *p* *p a tempo*

e e - lé - i - son.

mf

Ky - ri - e e - lé - i -

optional Sw. *mf* Sw. Gt.

mf *f* *rall.*

Ky - ri - e e - lé - i - son.

mf *f* *rall.*

son. Ky - ri - e e - lé - i - son.

p rall.

Gloria

Con anima M.M. ♩ : 126

f
Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - tá -

Con anima M.M. ♩ : 126

f
tis. Lau - dá - mus te. Be - ne - dí - ci - mus te. Ad - o -

poco adagio

p

p
ra - mus te. Glo - ri - fi - cá - mus te.

poco adagio

p acc. optional

p acc. optional

f a tempo

meno mosso

f
ra - mus te. Glo - ri - fi - cá - mus te.

a tempo

meno mosso

f acc. obbl. *p*

Ped.

p

Grá - ti - as á - gi - mus ti - bi pro - pter ma - gnam gló - ri - am

mf *f* *mf*

tu - am. Dó - mi - ne De - us, Rex cae - lé - stis, De - us

mf *f* *mf*

Dó - mi - ne De - us, Rex cae - lé - stis, De - us

acc. optional

mf

f

Pa - ter o - mni - po - tens. Dó - mi - ne Fi - li u - ni -

BOOKS

MUSIC IN THE RENAISSANCE. Gustave Reese. W. W. Norton & Co., 1954, New York. 1022 pp., 8 plates. \$15.00.

During the past year the world of music was made incomparably richer by the appearance of two significant studies, both of them the fruit of long and arduous research. Ralph Kirkpatrick's study of *Domenico Scarlatti* and Gustave Reese's *Music in the Renaissance* are books of such signal merit that every musician, interested in the cause of truth and art, must needs be grateful.

Professor Reese's name has been a familiar one in the world of scholarship ever since 1940, when his *Music in the Middle Ages* was completed. At that time the author was only 40 years old. His study of medieval music was one of the first volumes in the Norton history of music series; during the years since its publication, the author has been hard at work on the present volume. Meantime the late Alfred Einstein's book on Romanticism and Professor Bukofzer's study of the Baroque have been added to the series. But it is safe to say that, admirable as these latter books are, they are not in the same class as Reese's new book on the Renaissance.

Strangely enough, one of the reasons why Reese has been able to make such a profound and complete study is that the major Renaissance composers have all been honored with modern scholarly editions of their works; and in the case of composers of lesser influence, enough copies of the original editions survive to make a rather thorough study of them possible. Furthermore, for over a century now, Renaissance music has been the subject of tireless research, so that Reese has been immeasurably helped by the findings of men who went before him.

It is difficult to decide where to start in reviewing a book like this. The period covered includes the two centuries that we generally call the "early" and "late" Renaissance — from Dufay to the English madrigalists and instrumental composers. The thoroughness with which Prof. Reese has done his work can perhaps be judged from the fact that the bibliography (in fine print) covers 62 pages, and the Index (also in fine print) covers 75 pages. Furthermore there are 215 musical examples called in to illustrate the argument of the text. In the presence of such an accom-

REVIEWS

by Rev. Francis J. Guentner, S.J.

plishment one can hardly fear exaggeration in stating that this is perhaps the most comprehensive musicological study ever published in our country. (In Chapter 14, the author invites the assistance of Otto Gombosi, Rita Kafka, Franciszka Merlan, Roman Totenberg, and Dragan Plamenac to provide a treatment of "Music in Hungary, Bohemia, Poland, and the Adriatic Coastal Areas of the Southern Slavs.")

The book is divided into two large sections. The first traces "the development of the central musical language of the Renaissance in France, the Low Countries, and Italy." And the second studies "the diffusion and development of the musical language of the Renaissance in the Hispanic Peninsula, Germany, Eastern Europe, and England."

It would manifestly be impossible to quote at any length in a review of this nature, but I cannot resist an excerpt from the first section of the book as an example of the author's clarity:

After the death of Josquin, the function of 16th century music was to develop further the style which, in all its essentials, was present in his work and in that of his contemporaries, and to disseminate it throughout Europe. Netherlanders, such as Lassus and Philippe de Monte, were to spend the greater part of their careers in spreading it in Italy and Germany. And through their missionary work and that of several of their countrymen, the Franco-Netherlandish style became so firmly grafted upon shoots abroad that vigorous developments flourished on foreign soil, producing masters such as Palestrina, Victoria, Senfl, and Byrd, — all of whom, however, expressed themselves in a language which, whatever the individual traits it displayed, had its main immediate source in the body of music produced by Josquin des Prez and his generation." (pp. 286-287.)

The discussions of the various composers make it clear that Prof. Reese has personally analyzed practically every Renaissance composition that he has been able to lay hold of. Points of originality, influences traceable to contemporaries, progressive and conservative tendencies, advances in harmony, form structures, encroachment of secular techniques in sacred works — these and numerous other distinctive features are noted. With the

tenacity of a sleuth the author traces out geographical origins and influences — as for instance the demonstration concerning the inaccuracy of the traditional division of northern composers into three “Netherlandish” schools.

The average choir director will find points such as the following to interest him: the *Adoramus te* going under the name of Palestrina is derived from a similar setting of Rosselli. The *Tenebrae factae*, still printed with the name of Palestrina, has long been known to be by Ingegneri. The popular *O Bone Jesu* is certainly by a later master. Similarly the *Jesu dulcis memoria* and *Missa Dominicalis*, current under Victoria’s name, are almost certainly not by him. And a last interesting item:

“The famous *Ave Maria*, attributed to Arcadelt and apparently first published in 1845, is in reality a modern adaptation of his lively three-part chanson, *Nous voyons que les hommes font tout vertu d’aimer*, whose text is scarcely suggestive of religious contemplation.”

•

St. Pius X and Social Worship. Proceedings of the National Liturgical Week, 1953. The Liturgical Conference, Elsberry, Missouri.

The choice of Pius X as a subject for the Liturgical Week of 1953 was a happy one — and the proceedings of that meeting made available in the year of his canonization, now seem to take on a greater meaning and value. Msgr. Hellriegel’s “Demonstration of Holy Mass” sets the tone for the succeeding papers, in which we find names such as the following represented: Father H. A. Reinhold, Father Godfrey Diekmann, O.S.B., Father Clifford Howell, S.J., Father Barnabas Ahern, C.P., and others.

The papers are generally characterized by realism and insight as well as devotion to the ideals of the liturgical revival. Father William Leonard, S.J., brings up a point which has come increasingly to the fore in recent years: “We have, I think, left behind the days when the great contribution of Pius X to the liturgy was thought to be his restoration of Gregorian chant to the place of honor . . . The reforms of Pius X were more profound; they reached down to the roots of life (p. 159).”

But if we start quoting there won’t be room for the next book. The printing is satisfactory, the binding rather of a temporary nature.

Music of the Ancient Near East. Claire C. J. Polin. Vantage Press. New York. \$3.00.

This finely produced little volume presents in compact form the salient facts that have been brought to light by researches of the past two or more generations. The music and musical instruments of eight ancient nations are considered in succession — Palestine and Egypt providing special points of interest. At the beginning of the book one finds eight pages in which are presented pictures of the various instruments, along with several other subjects of musical import. Throughout the book drawings are used to illustrate the text, and in the closing pages are to be found some valuable musical examples.

Miss Polin writes with competence, and her knowledge of Hebrew has certainly stood her in good stead in a work of this nature. Admittedly this type of book will have only a restricted circulation, but it will provide helpful and indeed necessary background for those teachers who find themselves unable to cope with the lengthy volumes that have appeared in recent years.

•

Easy Notation Hymnal. Revised and Enlarged. Wm. E. Campbell, Saint Anthony Guild Press, Paterson, N. J. \$1.75.

This little hymnal, which in earlier editions has been used with success in some schools, is divided into two parts. The first section includes about 60 fairly familiar hymns, and the second part is devoted to various chants. All of the hymns are set to numbers instead of musical notation; some of the chants are set to the regular square notes, others make use of numbers. The booklet contains a limited but very usable repertoire. The binding isn’t very durable — only thick paper being used for the cover.

BOY CHOIR INESTITURE

A ceremony for admitting boys into the choir. Compiled and composed by

PAUL HOTIN

Send for copy on approval

McLaughlin & Reilly Company
252 Huntington Avenue, Boston 15, Mass.

RECORDS

BYRD: *The Four and Five Part Masses.* Performed by the Pro Musica Antiqua; Safford Cape, conductor. EMS-234.

This recording also presents a minimum ensemble; in the first case there is a vocal quartet, and for the second mass a quintet. Mr. Safford Cape, who has for over a generation now devoted his efforts to the performing of Renaissance and Medieval music throughout the world, gives the following reason for such a small group: "As it was a capital crime (in Byrd's time) for a priest to celebrate Mass, the masses can only have been sung at the time in private gatherings, by a very small choir, or more probably, simply by a trio, quartet or quintet of singers." As such the music performed on this record has striking similarities with a contrapuntal string quartet, each of the voices from soprano to bass moving in its orbit, and creating a most delicate web of sound. All of the singers have trained voices, and their enunciation, blend, balance, — and the other requisites of good ensemble work — are just about perfect. A fine analysis of the music comes with the album.

•

MARIO SALVADOR CONCERT SERIES. Volume 2 (Produced by Sacred Heart Program, 3900 Westminister Place, St. Louis 8).

Variety is again the keynote of this second LP record of organ music, played by the organist of the St. Louis Cathedral, Mario Salvador. The impressive *Piece Heroique* of Franck, a busy-fingered *Gigue Fugue* of Bach (not further identified), *Prelude on Puer Natus est*, by Campbell-Watson, and *Festival Postlude on Veni Creator* by Van Hulse, together with the organist's own arrangement of Schubert's *Ave Maria* are the numbers offered. The registration is both varied and tasteful. The Bach and Franck works are especially memorable; Van Hulse manifests a sure understanding of the modern organ, and the chaste treatment of the Gregorian theme in Campell-Watson's short piece makes this music eminently suitable for church use. One wishes that the left-over space in the middle of the record had been used for a couple of more short pieces.

•

CHORAL MUSIC OF 13th TO 16th CENTURIES: Performed by Quartetto Polifonico (P. Clementino Terni, Arturo Perruccio, Luciano

Arcangeli, and Edoardo Cassuto). London LL-995.

Accustomed as we are to hearing sixteenth century music performed by medium to large sized ensembles, it comes as a surprise to hear the music on this record sung throughout by a male quartet. Palestrina is represented by *Ave de coelis*, *Hodie Christus*, a *Magnificat* on the fourth tone (all of which can be found in the two volumes of Casimiri's *Anthologia Polyphonica* for equal voices), and the *Improperia* and *Crux fidelis* for Good Friday. Two responsories of Victoria, *O Vos Omnes* and *Tenebrae factae sunt* (also in the Casimiri arrangements) and five medieval and early renaissance *Laudi* are found on the reverse side. Though sung with accurate intonation and careful expression, there is a pervading sameness in the renditions which makes the listener decide to listen to the music in small doses.

•

EASTER MOTETS: *Seventeen polyphonic motets sung by The Welch Chorale, James Welch, Director. Lyrichord LL 52.*

Chronologically the music on this disc ranges from Dufay to Lotti — a total of eleven composers represented. And with the Welch Chorale doing the singing, one could hardly ask for more. It is true that that conductor uses modern editions and modern interpretational techniques, but the chorus responds with such natural insight and delicacy, and has such a fine feeling for the contrapuntal line, that only an unimaginative theorist could find fault. The blend and balance of the ensemble are most commendable, though the soprano line at times sounds a bit thin. The Lenten and Easter compositions number a little over half the total, and include such treasures as two settings of *Haec Dies* (Palestrina and Byrd), the poignant *Crucifixus* of Lotti, Roselli's well-known *Adoramus te*, and the dramatic *Tenebrae factae* of Ingegneri (often incorrectly attributed to Palestrina). A convincing *Tu es Petrus* of Palestrina, the delicate *Ave Verum* of Des Pres, and several other fine works are also included. The novelty number on the disc is a bouncy little *Gloria* by Dufay, in which two treble sections in counterpoint are hustled through the text by two trumpets who do their best to get variety out of their three notes: *do mi*, and *sol!*

Every person or institution with interest in the finest Church music will want this recording.

"GOOD OLD" HYMNS AGAIN IN CONTROVERSY

In NOVENA NOTES published by the Servite Fathers in Chicago, the following article appeared. It was written by Rev. Clarence Brissette, O.S.M., Editor, Novena Director.

"A common expression . . . 'one can't be more Catholic than the Pope.' In one of his last syndicated columns, the late Father Lord, S.J., musician and composer in his own right . . . takes to task the 'fanatics' active in church music 'who seemed to think Church music ended with Gregory' and that all other music known through the centuries must now be valueless. We heartily endorse his 'Hurrah for the Pope,' requesting 'open doors to music which employ modern forms of expression and technique.' Personally . . . we are worried about the traditional hymns that are being placed on the black list and the lack of decent hymns to take their place. In spite of Pope Pius XII's *Mediator Dei* and his latest statement referred to by Father Lord . . . we can't understand the attitude of church authorities permitting the destruction of the hymns people love without giving us worthy substitutes.

Pastors laugh and comment freely on the fanatical zeal of extreme Liturgists, but . . . isn't it about time these same rise in a body and protest against the definite conspiracy to destroy what so many of their parishioners hold sacred? In some dioceses . . . Schubert and Gounod's *Ave Maria's* are banned because Protestants have adopted the same songs. By the same argument . . . towers and stained glass windows should be forbidden because Protestant churches use stained glass windows and towers. Some Protestants don't eat meat on Friday, so . . . Catholics should be different. The whole business is foolish and hurts. In San Antonio a priest told us there was a move on foot to forbid the singing of *O Lord, I Am Not Worthy*. It was not liturgical. We saw a nun organist weep when over her protest, the pastor insisted she play *Good Night, Sweet Jesus* on the opening night of The Novena.

We could tell you a lot more that would make blood boil. There is not much hope for the 'extremists' as from experience we have found they are a breed set apart and without knowledge of people and feelings. We wonder how they are allowed free rein in seminaries and so

easily gain the ear of Chancery Offices. Their condemning opinions might be hilariously amusing . . . were the results not so disastrous. Our argument . . . until modern church musicians can give us something better . . . please, please don't ridicule and destroy traditional hymns the people love and sing with feeling. Church music is important to Catholic life. America is facing a crisis which won't be settled until Bishops and Pastors take a definite stand against destruction of what we hold dear.

Rev. Francis A. Brunner, C.S.S.R. of the Alphonsus Church, Chicago, and Editor of CAECILIA'S Question Box, replied as follows:

Reverend and Dear Father Brissette:

It was with great surprise and even pain that I read your remarks in the March 4th issue of *Novena Notes*. I do not fancy myself either an "extremist" or a "fanatic," but I do think some of your remarks were ill-advised. Although I do not consider myself qualified to pass judgment on those "who seemed to think church music ended with (Pope St.) Gregory" — never having met any such person among those competent in church music matters — I do believe that I have had sufficient experience to question a statement you make that suggests a lack of worthy substitutes — "decent hymns", as you say — for the many so-called "traditional hymns" which are at present the norm for many of our people. In over fifteen years of teaching congregational singing I have never discovered a lack of such material; on the contrary, even a cursory examination of any of a dozen fine Catholic hymnals published in this country will disclose an over-abundant supply of pieces which are musically pleasing, sound and solid in content, and easily learned.

I am well aware that priests find it very puzzling that Chancery Offices should attempt to ban certain types of music; I have always ascribed this bewilderment not to ill-will but to a failure in their training. They have never had an opportunity to study documents like the *Motu Proprio* of Pope St. Pius X, or for that matter the document you yourself mention, the great liturgical encyclical of Pius XII, *Mediator Dei*. Thus they think — wrongly — that music like Schubert and Gounod you cite is outlawed because it is Protestant. In fact these particular numbers are proscribed

because they are not church music at all — the Gounod piece being originally a love-song to which the words of the *Ave Maria* were afterwards clumsily fitted, and the Schubert a setting of the German translation of Sir Walter Scott's poem from *Lady of the Lake*. If the nun you describe wept, it was not because she had to play trash but because her pastor did not recognize it for the trash it was.

How chanceries are influenced I am in no position to say. But I venture the opinion that the practical and hard-headed business men who man these offices and direct their functioning are not easily swayed by foolish sentimentality or the prattlings of a "breed set apart and without knowledge of people and feelings." If, then, such chanceries

have issued rulings that black-list certain hymns, you can be sure it is from very practical motives, the good of souls and the welfare of our people.

I am certain, dear Father Brissette, that if you had time to study the words and music of what you call "traditional hymns" — sometimes the tradition is of rather recent facture! — you would be the first to seek for something really worthwhile and worthy; you would as quickly try to enlighten our people regarding the shabbiness and ineptness of "what we hold dear" in hymnody as you would dissuade them from falling into the pitfalls of a materialism that makes them account this world of greater worth than eternity.

(Signed)

Francis A. Brunner, C.S.S.R.

Choir Terminology

DIRECTOR — This word from the point of view of the Catholic church musician in this country refers to the leader of the choir, the one who is in charge of the music handled by the choir. Officially, however, the church refers to this position as that of choirmaster. It is his duty to see that appropriate music is furnished for all liturgical functions which require it. Although some of his duties are now and then delegated to others, he, according to the church, is responsible. Thus the recruiting, training and maintaining of an adequate choir — the necessary training of the congregation — the planning of all of the music to be used — its adequate rehearsal by the proper singers — the holy truly artistic performance of all necessary music at liturgical functions; all of this is his assignment.

Obviously a complete technical training in the general art of music plus a specialized background in Catholic church music are desired. To this should be added a keen spiritual education which has prepared him to appreciate the position he occupies and to transmit the proper spirit to his singers so that they might add to the worship of the congregation.

Besides this technical and religious background a director should bring to his task a sense of leadership which will insure interest on the part of the singers as well as enthusiasm and peace among their ranks. This involves an ability to get along with his singers as well as a sense of proper proportion in dealing with the other elements of parish life which inevitably must cross the path of the musical activity of the parish.

(While no one director can possess all of these talents to the nth degree, all can and should strive to approach them as a goal. Where situations make any part of this equipment unobtainable, contented subjection to proper authority is essential.)

ORGAN — This word refers to the only type of instrumental music permitted in Catholic church services without special permission of the Ordinary of the diocese.

Until the advent of electronic devices in our own century this word referred to one of the oldest instruments known to mankind. It is composed of sets of wood and metal pipes and reeds, seated in a wind chest and so arranged in size and shape, as to produce various qualities and pitches of tone, when the air from the

wind chest is allowed to pass through or over them. Keys played on by a performer, open and close holes permitting the wind to pass through the pipes and over the reeds. Originally this was done by a series of levers and springs, then leathers were added and finally it has been and is being done by electrical devices.

Essentially this instrument produces reed, flute and string qualities of tone. The better instruments can imitate most of the sounds of the instruments of the orchestra.

Since the invention of many electrical devices in our own century the above described instrument must always be referred to as a pipe or a reed organ to distinguish it from the many electronic inventions that in various ways, imitate the sounds of the pipe organ.

Because of its traditional position in the Catholic church and religious music in general and because of its reverent stately sounds, among other things, the pipe organ has always been the accepted instrument for Catholic church services.

Since the advent of electronic devices in this field, there has been a great deal of confusion as to the propriety of using these new instruments in the place of the traditional pipe or reed organ.

The question has even been referred to the Sacred Congregation of Rites for solution. This Congregation handles such matters of legality concerning rubrics and liturgy, and to date has consistently favored the pipe or reed organ, while admitting that where such an instrument is impossible because of conditions, an electronic instrument, approved by the Ordinary, might be used.

Comprehensive pipe organs are expensive and their upkeep is an additional annual expense. Electronic instruments are less expensive, comparing in price to small pipe organs. The upkeep of an electronic instrument is much less than that of a pipe organ. However, continuing advances in the science of electronics makes for early obsolescence of even the latest models.

In spite of some few attractive features found in the new electronic instruments one thing is certain: the fullness and grandeur of pipe organ tone together with the satisfaction that comes from singing with it, cannot be matched, at least at present, by any other instrument in use in our churches.

SUMMER SCHOOLS – 1955



Father Baron and
Mother Morgan

PIUS X SCHOOL
THE PIUS X SCHOOL OF Liturgical Music at Manhattanville College of the Sacred Heart, Purchase, New York, announces the program of the thirty-ninth summer session. Dom Ludovic Baron, O.S.B., will return for a second summer in the United States to conduct courses in the interpretation of Gregorian Chant. He will also give a master

course for advanced students. Reverend Richard Curtin of St. Joseph's Seminary, Dunwoodie, New York, and the Pontifical Institute of Sacred Music, Rome, will lecture on the history of sacred music.

Other courses are offered in Scripture and liturgy, chant, modal analysis, polyphonic singing, choir conducting, theory, harmony, counterpoint, strings, basses, and ensemble. Courses in academic subjects will include foreign languages, philosophy, social studies, and literature.

In the Bachelor of Music curriculum two new fields of concentration have been added. They are music history and theory.

There will be daily sung Mass.

Choral workshops have been scheduled for Tuesday evenings during the summer session. Conductors invited for these workshops include: Miss Margaret Hillis, Conductor of the Concert Choir; Robert Hufstader, Director, Rollins College, Conservatory of Music; Ralph Hunter, choral director at Radio City Music Hall; Theodore Marier, choir director and organist, St. Paul's Church, Cambridge, editor of the Pius X Hymnal; and Harry Wilson, choral director at Teachers' College, Columbia.

Members of the Pius X Faculty lecturing in the summer session include: Mother Josephine D. Morgan, Director of the Pius X School, Kalman Antos, Edgar Hilliar, Heinrich Joachim, Miss Margaret Leddy, Dr. Peguy Lyder, Miss Margaret

McShane, Mrs. Alonzo Morsbach, Miss Julia Sampson, Miss Mary Saunders, Dr. Josephine Shine, and Harold Spencer. Brownson Ragon, F.A.G.O., of the Juilliard School of Music, will conduct classes in theory, harmony and counterpoint.

The Pius X School of Liturgical Music has the honor to announce its affiliation with the Pontifical Institute of Sacred Music in Rome. This development will be of special interest to priests and nuns, as well as to others, who have hitherto been unable to obtain a degree in Gregorian Chant.

(Erratum: The Pius X School is empowered by this affiliation to grant one degree in Gregorian Chant, not several, as implied in a recent CAECILIA announcement.)

Registration for the summer session will take place on Tuesday, July 5, 10:00 a. m. to 5:00 p. m. Classes begin on Wednesday, July 6. Summer school closes on Friday, August 12. Accommodations for all students are available on the college campus. Early reservations are urged. Undergraduate academic credits offered by candidates will be accepted towards the Mus. B. degree if they meet the requirements of the college.

GREGORIAN INSTITUTE OF AMERICA

From June 30 to August 5 the Gregorian Institute of America will hold a master chant class at the Abbey of St. Pierre de Solesmes. DOM JOSEPH GAJARD, O.S.B., Choirmaster of Solesmes will give the Master Class each afternoon followed by an intensive drill of principles being studied. The program will include daily chanting of the Office and the preparation of the chants of the Mass. Time will be allotted each day for individual study and research. Special conferences are planned which will be given by DR. AUGUSTE LE GUENNANT, REV. JEAN BIHAN, DR. HENRI POTIRON and REV. JEAN JEANNETEAU. For further information write: Solesmes Summer Session, Gregorian Institute of America, 2132 Jefferson Avenue, Toledo, Ohio.

The national summer session of the Gregorian Institute of America will take place this year in Toledo at Mary Manse College. The dates of this session are July 1 to 29.

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DOM MOCQUEREAU FELLOWSHIP

The Gregorian Institute of America has recently announced its First Annual Dom Mocquereau Fellowship to be given in the fall of this year. The winner of the award will be sent to the Gregorian Institute of Paris for one academic year with all traveling, living and school expenses paid, for the "purpose of broadening interest in the chant, training our finest talent . . . and developing experts and leaders in the field for the future." The award will be granted in June of this year. Interested applicants should contact the Gregorian Institute in Toledo.

NOTRE DAME — SUMMER BAND CAMP

The National Catholic Bandmasters Association will hold a summer camp from August 16 through 26 on the campus of Notre Dame University in South Bend, Indiana. This session is for bandmasters and for band players. Boys and girls will be housed on the campus for the duration of the "camp" and will be prefected by Brothers and Sisters of the Holy Cross. Recreation facilities will be made available to the campers under the supervision of trained counselors employed by the camp. Band directors are requested to submit only those names of students who are between the ages of 13 and 18 who have achieved a high degree of musicianship and whose character can be vouched for by the band director. Further information and applications may be obtained from BROTHER ROY NASH, C.S.C., at the university.

ST. JOHN'S ABBEY SCHOOL

Collegeville, Minn.

Under the auspices of the Benedictine Fathers of St. John's Abbey a five-week summer school will be held this year starting June 22nd and ending July 27th. MONSIGNOR MAURICE O'BREADY and DR. EUGENE LAPIERRE have been engaged as guest lecturers for the session. The remainder of the faculty will be drawn from the teaching staff of monks in residence at the abbey. Courses in liturgy and church music will be offered for priests, religious and laity. Further information may be procured by writing to REV. GUNTHER ROLFSON, O.S.B., Registrar, St. John's University, Collegeville, Minn.

NEWTON COLLEGE

The 9th Summer Session of courses in Liturgical Music will take place at Newton College of the Sacred Heart from August 16 to September 2, 1955. DOM LUDOVIC BARON, O.S.B. of St. Anne de Kergonan Abbey in France will be guest lecturer in Gregorian Chant for this session. A special course in boy choir training will be offered also in this forthcoming session. Requests for further information should be addressed to the Registrar, Newton College of the Sacred Heart, 885 Centre Street, Newton, Mass.

THE CATHOLIC UNIVERSITY MUSIC WORKSHOP

The Catholic University of America will offer a workshop on "Specialized Activities in Music Education" from June 10th to June 21st, 1955. Features of the workshop will include seminars on "Piano Teaching Methods at Elementary and Intermediate Level" to be conducted by SISTER ROSEMARY, R.S.M. of Mt. Mercy College, Pittsburgh, Pennsylvania. DR. ERNEST HARRIS of Teachers College Columbia University will head the seminar on "Organization of the School Band and Orchestra." DR. GEORGE BORNOFF of Boston University will conduct the seminar on "String Teaching." REV. CLETUS MADSEN of St. Ambrose College, Dubuque, Iowa, will head the "Liturgical Music" seminar and MR. THEODORE N. MARIER of the National Catholic Music Education Association will conduct the seminar on "Choral Teaching in the High Schools."

Featured speakers will include REV. JAMES A. MAGNER, REV. LEO A. FOLEY, and SISTER MARY JANET, S.C., of the Catholic University of America and DR. ARTHUR C. BECKER, Dean of the School of Music, DePaul University, Chicago, Illinois.

Teachers from public, private, and parochial schools as well as private teachers in the various specialized fields are welcome to attend. For further information write to Director of Workshops, The Catholic University of America, 620 Michigan Avenue N. E., Washington 17, D. C.

Announcements of other summer sessions will be made in our next issue.

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NAMES · PEOPLE · DOINGS

N.C.M.E.A. ACTIVITIES

St. Louis, Mo.

On February 18, the annual Archbishop Song Festival for the grade schools was held. Over a dozen centers were chosen to which children from the numerous grade schools in the city and country parishes went in order to perform their music for the others in attendance. Later in the spring a similar festival will be held for the high schools.

The St. Louis Student Chapter, directed by Sr. MARY PASCHAL, C.P.P.S., now has a membership of about 50 enthusiastic students from the local schools. Several meetings have been held, a number of very worthwhile projects begun and student-recitals given.

The second city-wide meeting for all music teachers in Catholic schools was held Feb. 26. SISTER MADELEINE SOPHIE, C.S.J. chairman of the Choral and Vocal Department, with the assistance of several other teaching sisters, conducted a discussion on the aims of high school music. FATHER FRANCIS J. GUENTNER, S.J. chairman of the Liturgical Department, conducted a forum on liturgical music which included such topics as the psychological attitude towards chant, chant sung to the vernacular, and contemporary sacred music in Europe.

CHOIRS AND CHORAL MUSIC

Olympia, Washington

The St. Martin's College Benedictine Schola set the clock back seventeen centuries in its television program February 18th. The choir descended into the Catacombs of Rome to re-enact the Eucharistic Mysteries, the mass as celebrated in the third century. The Benedictine Schola is a choral group made up of students of St. Martin's College, Olympia, Washington. The group is under the direction of the REVEREND EUGENE KELLENBENZ, O.S.B.

The program was televised from the new educational channel with studios on the campus of the University of Washington in Seattle, Channel 9, KCTS—TV.

The text and ritual for the choir's demonstration was drawn from the description of the third century mass to be found in "Liturgical Prayer" by ABBOT FERNAND CABROL, O.S.B. and "Christian Worship" by Mgr. Duchesne. The full ceremonial described in these sources was carried out with the words spoken or sung in English. In as far as possible the vestments and costumes were made authentic to the third century.

The scenes and settings were quite elaborate and completely filled the television studio. They were based on pictures from the book of Monsignor Joseph Wilpert: "The Paintings of the Catacombs." Monsignor Wilpert gave a lifetime of work to his studies of the catacombs and the art work to be found there. He is considered the primary authority on the paintings of the catacombs.

In the early church it was customary to celebrate the Sacred Mysteries on the tomb of a martyr on the anniversary of the martyr's death. The locale for the Schola's dramatization of the mass was the crypt of St. Caecilia in the Catacomb of St. Callixtus. The demonstration was opened with a re-enactment of the "Agape", the banquet that preceded the celebration of the Mysteries in the early church.

Since musical notation was non-existent in the third century, or indeed for many centuries after that, it was impossible to reconstruct the music of the mass of the third century. We do know from written texts that psalms and hymns were sung. Our only link with that era is through the more ancient Gregorian Chants. Father Eugent adapted chants to accompany the texts of the third century mass.

This is the second liturgical production for television done by the St. Martin's Schola this school year. During the Christmas season, the choir did a thirteenth century liturgical drama or mystery play. It was the "Adoration of the Magi" in the version used by the Cathedral of Rouen in France during the middle ages. The text was rendered in English. The choir did two performances of the mystery play. The first time before Christmas on a commercial station, KING—TV in Seattle. And then on the evening of Epiphany, January 6th, from the University of Washington, KCTS—TV.

Toledo, Ohio

The Toledo Ursulines celebrated their community's 100th year in Toledo with a solemn pontifical Mass of thanksgiving in Queen of the Most Holy Rosary Cathedral, on December 11, 1954.

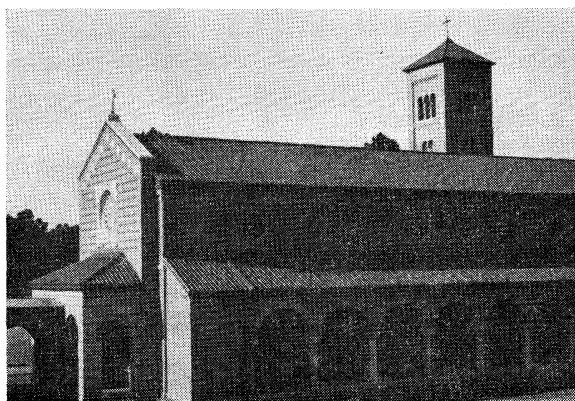
The three living prelates who have served as bishops of Toledo took part. SAMUEL CARDINAL STRITCH of Chicago, second bishop of Toledo, presided and preached: ARCHBISHOP KARL J. ALTER of Cincinnati, Cardinal Stritch's successor in Toledo, *coram metropolitano*; and BISHOP GEORGE J. REHRING celebrated the Mass.

The Mary Manse College Chorus, of the women's college directed by the Ursulines, sang the Stadler "Ecce Sacerdos" under the direction of KENNETH HOLLAND. This was followed by a "Trumpet Voluntary" by Purcell. The Ursuline Nuns choir sang "Veni Angela," "Veni Ursula" to complete the processional.

St. Ursula Academy students joined the entire Ursuline community in singing the Gloria, Credo and Agnus Dei from the "Cum Jubilo" Mass. The Ursuline Nuns' Choir, under the direction of MR. CLAUDE LAGACE, sang the Proper of the Mass. The Kyrie, Sanctus and Benedictus, from the Byrd "Mass for Three Equal Voices," and the Ravanello "Ave Maria" were sung a cappella by the Mary Manse College Chorus. The clergy, nuns and Mary Manse Chorus sang the "Te Deum" antiphonally.

Houston, Texas

In the fall of last year the new diocesan seminary was dedicated. HIS EMINENCE, SAMUEL CARDINAL STRITCH, Archbishop of Chicago, came for the ceremonies. The Seminary choir under the direction of REV. VICTOR DI PRIMEO gave an impressive liturgical program at the dedication ceremonies. Later the choir sang at a civic reception honoring Cardinal Stritch which was held in the City Auditorium in Houston. The same choir under the direction of Father di Primeo sang each Sunday afternoon on the Catholic Hour on a nationwide hookup during the month of March. On the four programs beautifully sung by the choir were examples of chant, classic polyphony and modern compositions.



New Seminary Chapel in Houston

Syracuse, N. Y.

A Marian Year commemorative concert was presented on November 14, by the Sisters' Choir of Syracuse, in the auditorium of Most Holy Rosary Church, Syracuse. The choir includes three separate groups of religious teachers from the parochial schools of the diocese; the conductors being organists and choir directors from the three separate centers: MR. PAUL McMAHON, A.A.G.O., of St. Joseph's Church, Utica, MR. JOHN E. O'SHEA, of St. James Church, Johnson City, and MR. LEO A. FISSELBRAND, A.A.G.O., of St. Anthony of Padua Church, Syracuse.

Among the musical offerings of the respective units were chant selections and compositions by Palestrina, Witt, Casciolini and Montani. All three groups joined in singing Missa "Regina Assumpta", under the direction of the composer, JOSEPH J. McGRATH, F.A.G.O., organist and choir director of the Cathedral of the Immaculate Conception, Syracuse. Mr. McGrath also played a group of his organ compositions among which was his arrangement of the Paraphrases from "Pro Ecclesia," published by the McLaughlin & Reilly Company.

The REVEREND WILLIAM J. SHANNON, Diocesan Director of music in Syracuse, gave an interesting commentary on the program, during which he called the attention of the very appreciative audience to the spiritual joy that marked the unique performance of this dedicated group of sinners.

Following the concert the participants were guests of the Most Holy Rosary School Alumnae, at a social hour when tea was served by Holy Rosary High School students.

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Newton, Mass.

On Laetare Sunday, a choir was essembled from among the students of Newton College of the Sacred Heart and members of diocesan choirs to present the Solemn Vespers of Laetare Sunday. The singers were under the direction of the REV. EDWARD A. BEUCLER, a member of the Diocesan Music Commission of the Archdiocese of Boston. The program was held at 4 o'clock on Sunday afternoon, March 20th, on the campus of Newton College of the Sacred Heart.

Detroit, Mich.

A program of sacred music and folk songs was presented by eleven Detroit Choirs in a special Boy Choir Festival concert at the Detroit Institute of Arts Auditorium on February 18th. The concert, sponsored by The Palestrina Foundation, was under the direction of MR. EDWARD PERSON, choirmaster of the Nativity of Our Lord Church. The Foundation's director is REV. EDWARD J. MAJESKE, pastor of St. Vincent de Paul Church. REV. ROBERT V. RYAN acted as Festival Director.

Hollywood, Cal.

The adult choir of the Church of the Blessed Sacrament under the direction of RICHARD KEYS BIGGS and MRS. LUCIENNE BIGGS with REV. JOHN CREMINS, director of Music for the Archdiocese of Los Angeles as narrator presented a program of Catholic service music on February 7. The program was divided into three sections representing the chant, the classical polyphonic and the modern interpretations of church music. At the beginning of each section of the program Father Cremins presented a brief resumé of the style and musical contents of each of the periods. The program was given for the Los Angeles Chapter of the American Guild of Organists. Among the modern compositions presented were those by Dr. Biggs himself, including excerpts from his recently published "Mass in honor of St. Ambrose," "Mary the Dawn" by Paul Cross, and the Credo from the "Missa Veni Sponsa Christi" by Hendrik Andriessen.

Providence, R. I.

The Gregorian School of Providence presented JAMES B. WELCH and members of his famous Chorale in a lecture-recital at St. Mary's Academy, Bay View, Riverside, on Friday evening, March 11. Mr. Welch is one of a number of eminent musicians invited by REV. NORMAN T. LEBOEUF to lecture to the student body of the Gregorian School last fall and this spring. He is in charge of the music at St. Philip Neri Church, New York City, and has made a number of recordings for the Lyricord label.

Though this lecture was part of a series, Father Leboeuf invited any interested church musician to attend. The Chorale sang examples of the best church polyphony around the Liturgical year.

PAPAL CITATION FOR R. K. BIGGS*Hollywood, Cal.*

DR. RICHARD KEYS BIGGS whose name has appeared frequently in the annals of Church Music in our country has been honored this year by a papal citation. Internationally recognized for his liturgical compositions,

Dr. Biggs was awarded the Papal Cross "Pro Ecclesia et Pontifice" in recognition of outstanding service to the Church and to the Pope. As was recently mentioned in an issue of *Caecilia* (November-December, 1954) Dr. Biggs has been organist at the Blessed Sacrament Church in Hollywood since 1928. He is also organist at St. Paul's Church in that city. Mrs. Biggs is choir director at the Blessed Sacrament Church. They have eleven children, all musicians. More than 50 of Dr. Biggs liturgical compositions have been published. These include 12 Masses and a number of motets, choruses and organ selections.

ORGANISTS AND ORGAN PROGRAMS*Boston, Mass.*

As part of her extensive organ recital tour, M^{lle}. JEANNE DEMESSIEUX organist of the Church of the Holy Spirit, Paris, gave a performance at Symphony Hall to a large gathering of the diocesan music sisters, organists and choir directors, and members of the American Guild of Organists. The program was sponsored by the Archdiocese under the special patronage of HIS EXCELLENCY, ARCHBISHOP RICHARD J. CUSHING, D.D. A feature of the afternoon program was a performance by the Diocesan Seminary Choir of classical and modern polyphonic works. The music was sung under the direction of REV. RUSSELL H. DAVIS, Director of Music at the Seminary and a member of the Archdiocesan Music Commission. There was no admission charge for the concert. Invitations were extended to the local organists, choir directors, to the members of the Boston Chapter AGO, to the music sisters of the Archdiocese and to musically interested people. The concert was open to the public and was held in honor of the feast day, March 12, of St. Gregory. Among the items performed by Jeanne Demessieux were compositions of her own as well as an improvisation on the "Pange Lingua" theme. Four excerpts from her "Choral Preludes on Gregorian Chant Themes" were heard, intonations of which were given by members of the Seminary Choir Schola.

Victoria, Texas

NOEL GOEMANNE, organist and choir director of St. Mary's Church in Victoria, Texas, presented an organ recital on Tuesday, January 4. The program was sponsored by the American Guild of Organists. Music of the classical period of organ composition as well as modern works were presented. Among the newer pieces played by Mr. Goemanne in his recital were two excerpts from Flor Peeters' "Lied-Symphony." Flor Peeters was Mr. Goemanne's teacher when the latter lived in Belgium. The recitalist also played two compositions of his own, a "Prayer" and a "Fantasia."

Piqua, Ohio

MISS LOUISE THOMA, organist at St. Boniface Church here, recently celebrated her fiftieth year as organist at the same church. An article in the local daily paper is quoted as follows: "She was assistant four years before she started as regular organist. This means that for fifty years, weekdays and Sundays, she's been at the church loft not later than 6:30 A.M." Congratulations are in order for Miss Thoma on the occasion of her golden jubilee as church organist.

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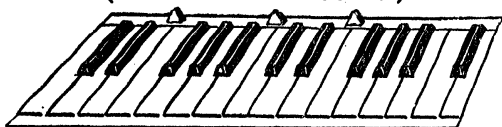
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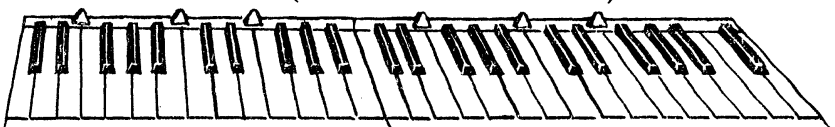
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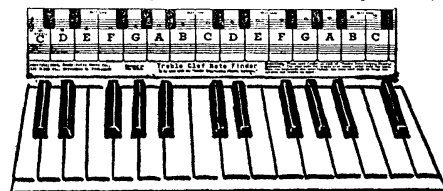


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Book 2 Two-Part (S.A.)

THE SONGS ARE SIMPLE ENOUGH TO BE READ IN PARTS FROM THE FIRST READING ON

- a. The first group of songs uses only the following tones:
Alto Part: Do, re and mi. Soprano Part: Mi, fa and sol.
- b. Additional scale tones are added in each succeeding group of songs. The parts are also within the singing range of all students so that the singers can alternate on the two parts.

THE SONGS ARE MELODIOUS

Students enjoy singing when this book is used for the songs are pleasing and can be used for program as well as study purposes. Because the songs are simple enough to be read in parts from the first reading on, no time need be wasted in learning the individual voice parts.

Book 3 Three-Part (S.S.A.)

STUDENTS SING IN THREE PARTS FROM FIRST READING ON
First group of songs uses only the following tones:

- ALTO: Do, re, and mi. 2nd SOPRANO: Mi, fa and sol.
1st SOPRANO: Sol, la, ti and do.

Additional scale tones are added in each group of songs. All three parts in most of the songs are within the range of all voices so that the singers can alternate on the three parts.

ALL THE STUDENTS CAN SING ALL THE TIME

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Both the words and melodies are appealing and students enjoy singing wherever this book is used.

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THE SONGS ARE MELODIOUS

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